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UPPER AND LOWER CASE · THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

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Brookie Maxwell: Walking Up Dream Street

▪

What Modern Was

▪

Italian Beach Signs

▪

Book Jackets of the 1920s & 1930s

▪

Hidden Music: A Print by Milton Glaser

The Cat's Out of the Bag.

On September 10, 1991, PC Magazine called Arts & Letters "the easiest-to-use illustration product for the PC."

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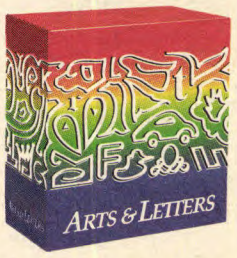

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ITC Century Condensed Light
Condensed Light Italic
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ITC Cheltenham Light
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ITC Clearface Regular
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ITC Serif Gothic Light
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ITC Stone Informal
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ITC Symbol Book
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ITC Tiffany
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ITC Usherwood Book
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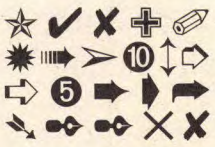

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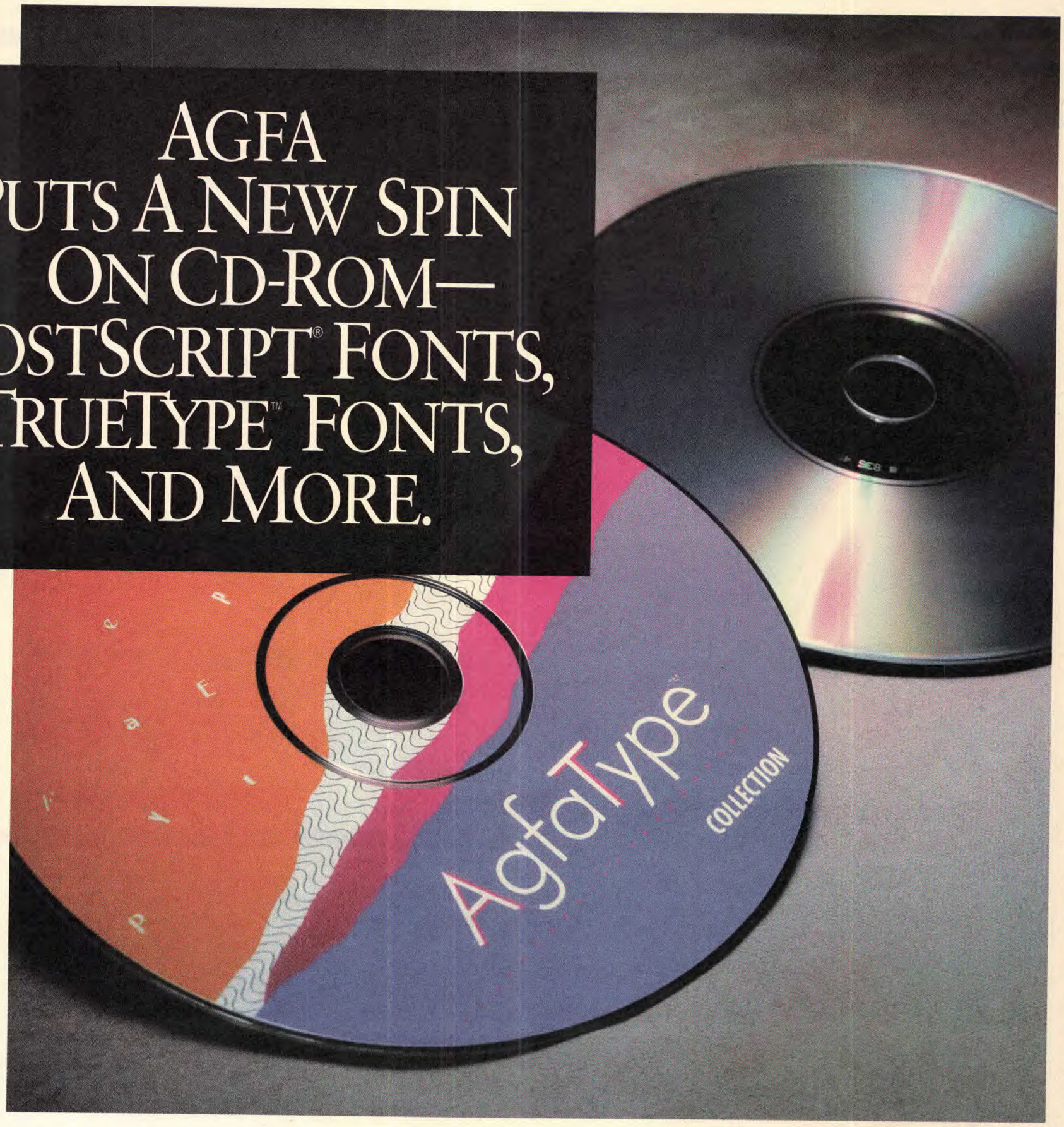

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Electronic Catalog	Free	None	None
Type Applications	Yes	No	No
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ITC CENTER

EXHIBITION SCHEDULE

DECEMBER 10, 1991–JANUARY 23, 1992

▪ ▪ ▪ ▪

GALLERY 1

100 SHOW EXHIBITION 1991

This exhibition features 100 pieces selected as winners in the American Center for Design's fourteenth annual design competition. ▪ The exhibition is a true reflection of the unique tastes and international points of view of the judges. ▪ Rather than select pieces based on a majority-of-votes basis, each member of the jury curated a portion of the show; another section of the show includes work that was unanimously chosen. ▪ Also unique to The 100 Show is the commentary for each piece provided by both the judges and designers. ▪ The jury included **Rick Vermeulen** (Hard Werken, Rotterdam), **Lorraine Wild** (California Institute of the Arts, Los Angeles), and **Bruce Mao** (Bruce Mao Design, Inc., Toronto). **Katherine McCoy** (Cranbrook Academy of Art, Bloomfield Hills, Michigan) was the competition chairperson.

▪ ▪ ▪ ▪

GALLERY 2

RE CYC LE!

Recycle! is an exhibit of student work which challenges viewers to become aware of their purchasing and recycling behaviors. ▪ The pieces were selected from 2,000 entries submitted to the Seventh Annual Herb Lubalin International Student Design Competition.

▪ ▪ ▪ ▪

Open Monday–Friday ▪ Hours: Noon–5:00 p.m., Tuesday until 8:00 p.m. ▪ (Closed December 24, 25, and 31, 1991, and January 1 and 20, 1992) ▪ Admission: Free.

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THE DESIGNERS

International Typeface Corporation would like to thank WBMG Design, Inc. Walter Bernard, Milton Glaser, Killian Jordan, Frank Baseman, Nancy Eising-Clarendon, Sharon Okamoto and Janet Parker for the design of this issue of *U&lc*.

The ITC Typographica brochure inserted in the Fall issue of U&lc was designed by Lorraine Louie. We sincerely apologize for omitting her name from that piece.

Cover photograph by H. Brooks Walker/Arts Counsel

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BPA MAGAZINE AUDIT APPLIED FOR JULY 1990.

THE QUIZZICAL LETTER Q

Type designers walk a pretty narrow path in their work. The letters of our alphabet provide little room for much self-expression when it comes to their defined shapes. The more a designer's "thumb print" is left on a design (the more distinctive it becomes), the less it will perform as a communications tool.

Happily, however, for type designers there are a few exceptions to this rule of design anonymity. The tails of R's, italic F's, descenders of y's, and of course, ampersands, have always been places where artistic expression can begin to creep into otherwise staid typeface designs. The **Q** is another character that permits a certain amount of designer personalization—sometimes even to the point of flamboyance. For just about as long as there have been **Q**'s, designers have felt free to have a little fun with the letter's tail. Perhaps there is even some vague correlation between this opportunity to introduce some playfulness into a type design, and the fact that the original ancestor of our **Q** was called "Qoph," a word that meant "monkey" to the Phoenicians.

Most historians believe that the Qoph, which also went by the name Goph, was a character originating in the Phoenician language, with no lineage to previous written forms. Historians also believe that the character's shape was derived from the back view of a person's head; the formerly straight tail is thought to represent the neck or throat. Maybe. But if you consider that the letter's name meant monkey, then perhaps the round part of the symbol represents another kind of "backside" and what we today call the tail of the **Q**, really started out as just that.

The Qoph represented an emphatic guttural sound not found in English, nor in any Indo-European language.

Some time after 900 B.C., the Greeks adopted the Qoph, but found it difficult to pronounce, and changed it slightly to "Koppa." In addition, the Greeks modified the design somewhat by stopping the vertical stroke, or tail, at the outside of the circle. However, the Koppa represented virtually the same sound as the Kappa, another Greek letter. One had to go, and Koppa was ultimately the loser, perhaps because it had begun to look like yet another Greek letter, the P.

The Etruscans apparently could live with the somewhat redundant nature of the Koppa and continued to use the letter. In fact, they had not only one, but two other k-sound letters to contend with. The Koppa was used preceding the vowel u; c was employed before e and i, and k was used before an a. The Romans elected to use all three signs.

The first Roman **Q** had the Etruscan vertical tail, but over time it evolved into the graceful curved shape that begins to embrace the letter u which usually follows it.

*Is our **Q** nothing more than an O with the simple addition of a tail? Yes—and no.*

*Yes, the basic character is exactly an O, but the design and placement of the tail is no simple matter. If it is too small, the character can be misleading, especially in text copy. However, if the tail is too large or elaborate, it can detract from the rest of the alphabet. And placement of the tail is important, because it should facilitate the left to right flow of the eye in reading—not put a roadblock in the way. Finally, whatever style of tail is decided upon it almost never should have its thick part start at, or cross over, the thick portion of the O. The good news is that many variations are possible without disturbing the basic function of the **Q**'s tail.*

Allan Haley

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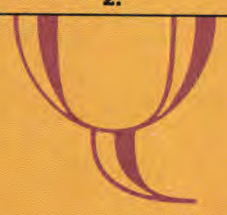

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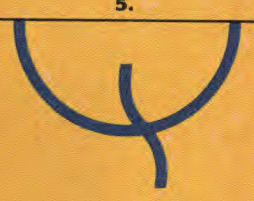

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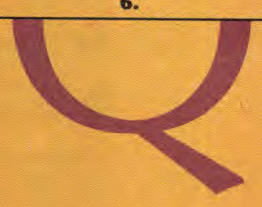

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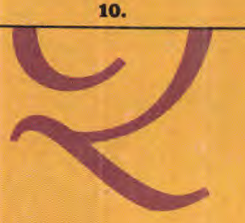

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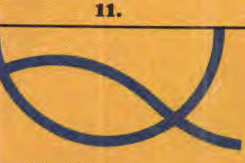

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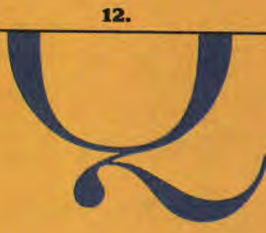

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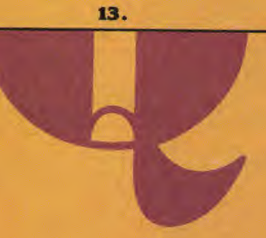

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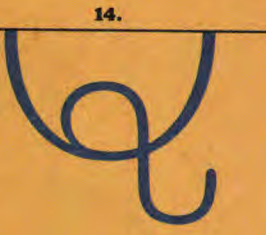

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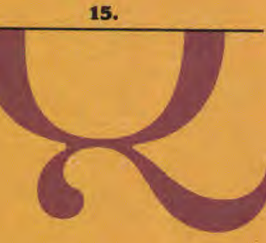

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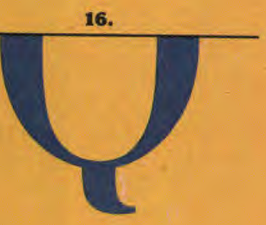

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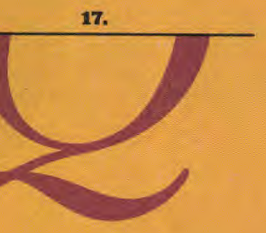

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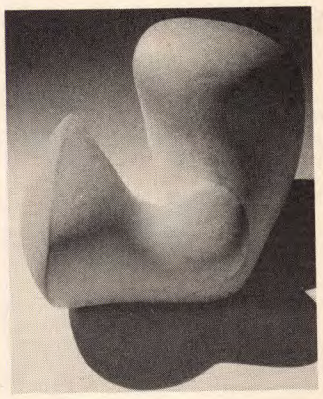
◎

Russell Wright 1938

Nothing affected 20th century design more deeply than the concept of modernism, but nothing lasts forever. Now that "modern" has taken its place in the historical parade, as identifiable as the baroque or the neo-classical, it has become a style ripe for reassessment. ◎ So it's a pleasure to find that the current exhibition, "Design 1935–1965: What Modern Was" is much more than an anthology of 30 years of international design. The selection and arrangement of material reveals a sophisticated re-examination of the welter of overlapping, often conflicting ideas which fueled the modernist movement and shaped its artistic manifestations from art and architecture to industrial design, graphics, and furniture. "What Modern Was" now appears at Kansas City's Nelson-Atkins Museum of Art through January; it will then be at the Baltimore Museum of Art from July–August, 1992. (The show made its debut last year at the IBM Gallery of Science and Art, New York City.) ◎ The exhibition's 250 pieces were taken from the collection of Musée des Arts Decoratifs in Montreal. The show's construction and dominating argument was organized by design historian and curator David Hanks and his associates, who were also instrumental in building the museum's international design collection. ◎ When the Musée des Arts Decoratifs opened in 1979 as Canada's first exclusively decorative arts museum, historical and critical consideration of 20th century design was just beginning a new phase of dynamic rediscovery. To be sure, certified icons of the international style, like Mies van der Rohe's Barcelona chair, were solidly enshrined in the collection of The Museum of Modern Art.

WHAT MODERN WAS



ISAMU NOGUCHI'S 1947 BIOMORPHIC CHESS TABLE WAS BRIEFLY PRODUCED BY HERMAN MILLER. THE TABLE DERIVES DIRECTLY FROM HIS SCULPTURE AND FROM OTHER SCULPTURAL FORMS LIKE HANS ARP'S 1939 "HUMAN CONCRETION."

"BUT THEN WHY DID IT HAVE TO BE FINE ART? WHY NOT OBJECTS OF USE AND POPULARITY

◎

Isamu Noguchi 1968

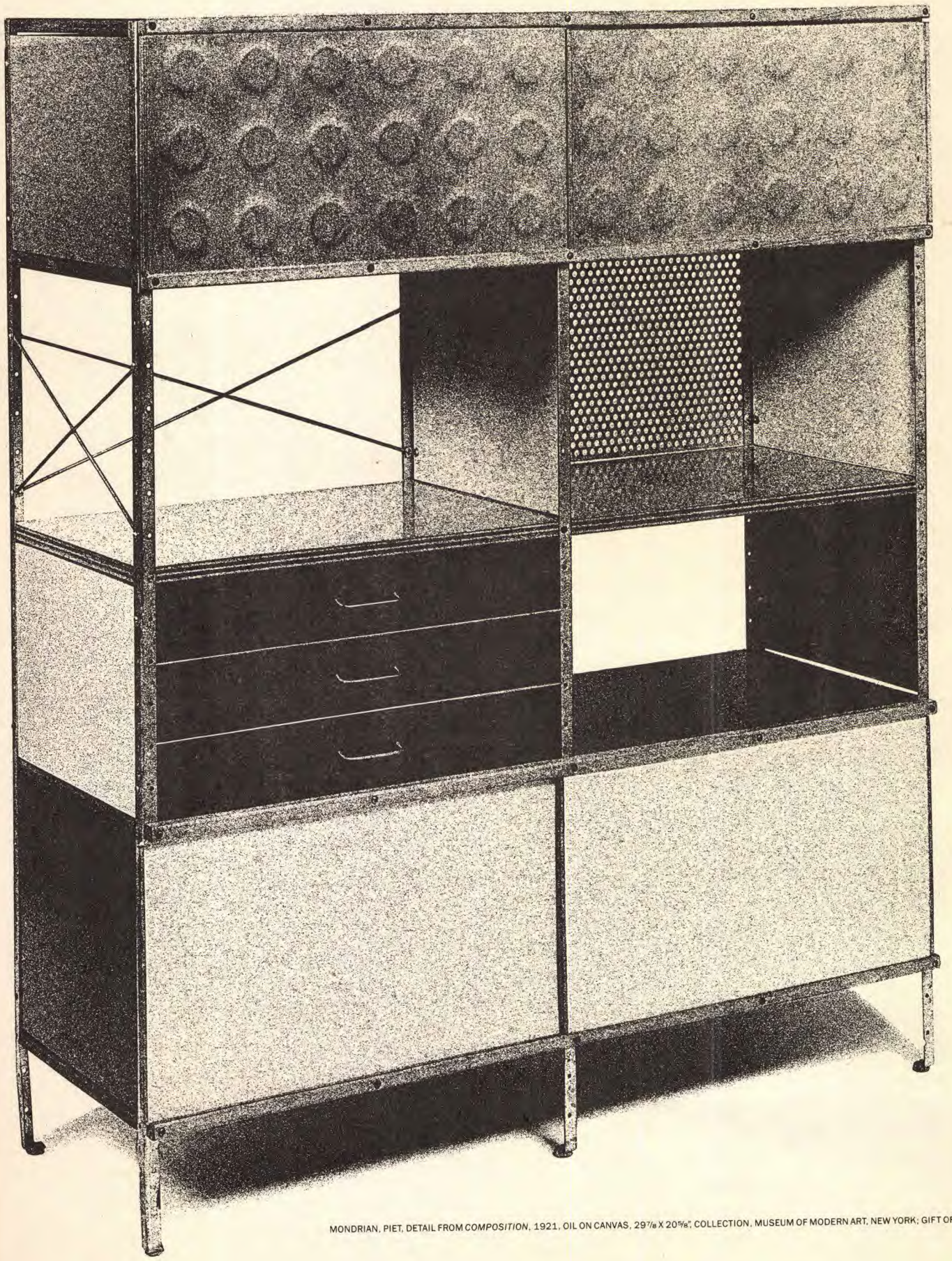
ALL LARGE IMAGES AND QUOTATIONS ARE TAKEN FROM THE BOOK: *DESIGN 1935–1965 WHAT MODERN WAS* (SELECTIONS FROM THE LILIANE AND DAVID M. STEWART COLLECTION, LES MUSEE DES ARTS DECORATIFS DE MONTREAL) EDITED BY MARTIN EIDELBERG. PUBLISHED BY ABRAMS. CREDITS FOR THE OTHER WORKS ARE AS FOLLOWS: ARP, JEAN (ORIGINALLY HANS), *HUMAN CONCRETION*, 1939, CAST STONE, 1949, 19½ X 18¾ X 25½", COLLECTION, THE MUSEUM OF MODERN ART, NEW YORK; PURCHASE.

In fact, starting with its "Good Design" shows in the late 1940s, MoMA had seized a dominant and rarely contested role as chief institutional arbiter of 20th century design, a position it still assumes. But most North American museums had assigned to 20th century design and decorative arts a low priority—what a difference a decade makes! While museums are still catching up, everyone else knows modern design is hot: herds of collectors now covet not only the familiar Eames chairs, but they also know enough to hunt down considerably more rarified stuff like Eva Zeisel's "Museum" dinnerware of 1942–1943. ◎ "What Modern Was" dishes up a delicious feast for the current crop of design buffs who revel in contemporary stylistic revivalism and haunt international flea markets. But because the finest material from the '40s and '50s is now widely recognized and identified, ardent aficionados may not discover many surprises. ◎ What they **will** find is an intellectually invigorating challenge to the narrowness of MoMA's traditional position on modern design hierarchies. This show defines a more expansive and exuberant overview of international design history in the thirty years between 1935 and 1965; one which describes a continuity between pre- and post-war design ideas which didn't abate until the late '50s. In his catalog essay, British historian Paul Johnson stresses the pervasive influence of the era's changing socio-economic, political and technological realities and the rise of the superstate on the democratization of design and its frequently utopian goals. (This essential catalog was edited by Martin Eidelberg and published by Harry Abrams.) ◎ Hanks and his

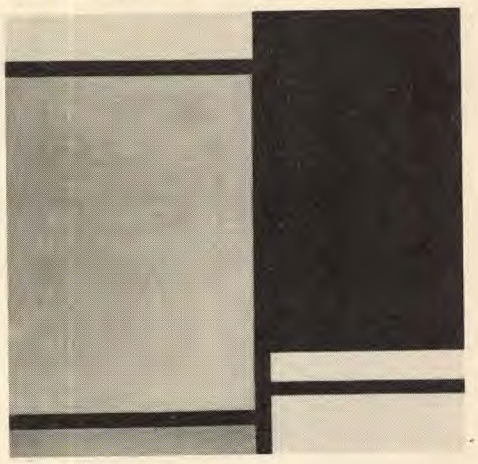
"WE STARTED OUT AS REVOLUTIONARIES, WANTING ONLY TO MAKE BRAVE NEW DESIGNS FOR A CONTEMPORARY SOCIETY."

◎

Jack Lenor Larsen



THE GREAT AMERICAN DESIGNERS CHARLES AND RAY EAMES CREATED THIS FLEXIBLE AND INEXPENSIVE MODULAR STORAGE SYSTEM (1949), INCORPORATING INDUSTRIAL COMPONENTS AS WELL AS PRIMARY COLORS AND GEOMETRIC SHAPES. IT HAS AFFINITIES TO ABSTRACT PAINTER PIET MONDRIAN'S "COMPOSITION" (1921) AS WELL AS TO JAPANESE CONCEPTS OF SIMPLICITY.



MONDRIAN, PIET, DETAIL FROM *COMPOSITION*, 1921, OIL ON CANVAS, 29⅞ X 20⅝", COLLECTION, MUSEUM OF MODERN ART, NEW YORK; GIFT OF JOHN L. SENIOR, JR.

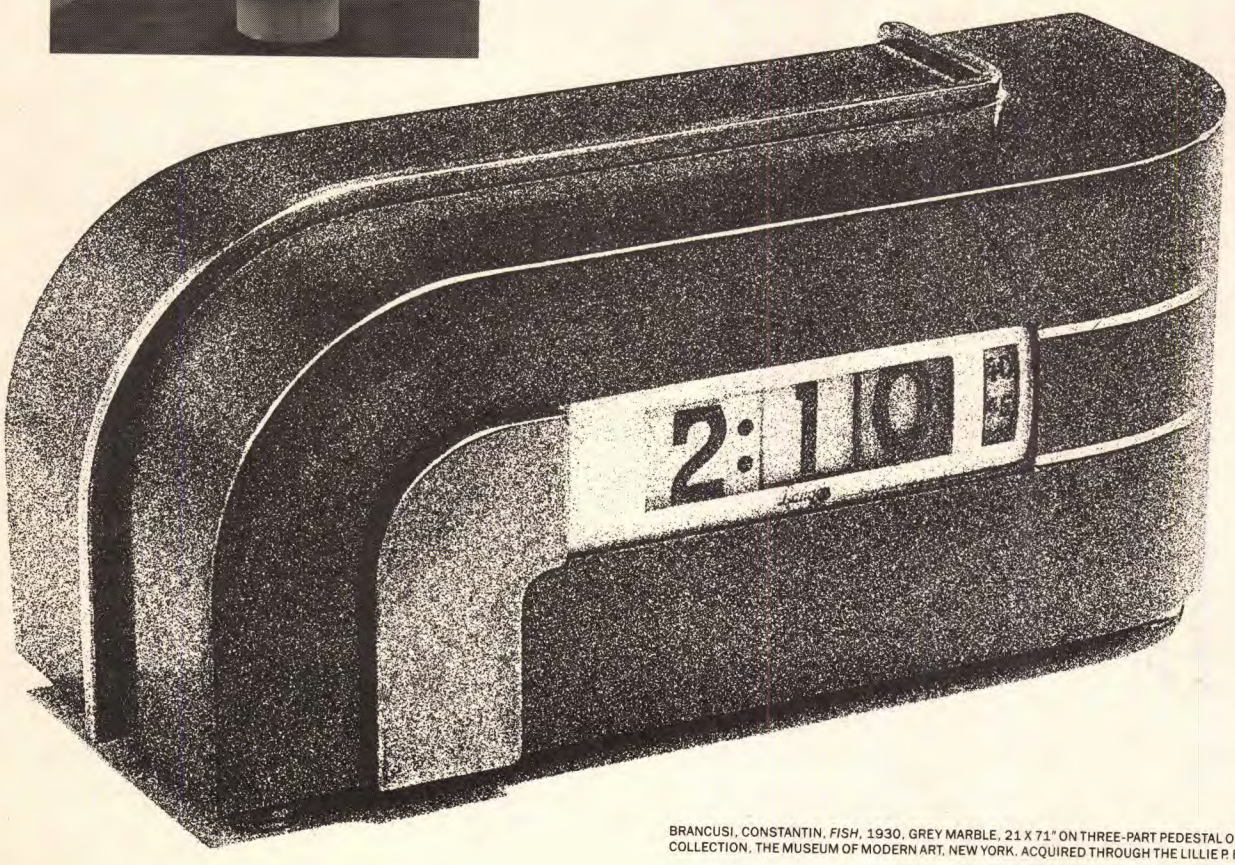
"STREAMLINING WAS THE BRANCH OF MODERNISM THAT COMBINED THE PRINCIPLES OF AERO-DYNAMICS WITH THE FUNCTIONAL GEOMETRY OF THE INTERNATIONAL STYLE."

◎

Martin Eidelberg 1991

team argue, then demonstrate, that the ideas of the Bauhaus are merely a starting point for the development of modernism. The Bauhaus heritage of rationalism, and the idealization of geometric shapes has provided a rich mix of parallel and intertwining ideas derived from modern art as well as from modern engineering. Adding distinct personal and national twists, designers were inspired by streamlining, geometric abstraction, biomorphism, surrealism, expressionism, and popular culture; the organic as well as the rectilinear. ◎ The show organizes displays of furniture, textiles, ceramics, glass, appliances, jewelry, and graphics to dramatize the tenacious adaptation of specific ideas through different forms and materials. It shows that patterns and ornamentation are more pervasive in post-war modern design than purists have ever acknowledged. ◎ Something else emerges: America's extraordinary gain as Hitler's rise and World War II made the U.S. a refuge for a staggering number of the world's artists and designers. From the '30s on, dozens of renowned emigres disseminated their ideas through schools; this creative inheritance nourished the postwar power and influence of U.S. design. "What Modern Was" also explores the branching cultural and artistic influences of the '50s and '60s—which modified the ideas of the first two generations of designers and finally eclipsed the earlier, heroic era with the ironic reactions of the postmodern movement. This exhibition seeks nothing less than to refute accepted dogmas and to redefine our understanding of modernism. ◎ **Alexandra Anderson-Spivy**

KEM WEBER'S 1934 "ZEPHYR" DIGITAL CLOCK TRANSPOSES THE CALIFORNIA ARCHITECT'S PREDILECTION FOR STREAMLINED FORMS INTO A SKIN TO SIGNAL FUNCTIONALISM AND EMBODY THE IDEA OF MODERN LIFE AND PROGRESS. THE CLOCK REFLECTS WORK LIKE CONSTANTIN BRANCUSI'S 1930 "FISH."



WILLIAM SPRATLING MARRIED THE INFLUENCE OF AZTEC AND OTHER INDIGENOUS MEXICAN ART, SUCH AS THIS MAYAN PIECE, TO A STRONG MODERNIST EXPRESSION IN JEWELRY. ONE EXAMPLE IS THIS ORNATE SILVER AND AMETHYST NECKLACE HE DESIGNED IN 1940 IN TAXCO, MEXICO, WHERE THE EXPATRIATE ARCHITECT HAD ESTABLISHED A WORKSHOP IN 1931.

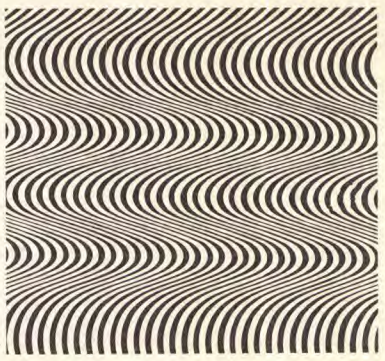
BRANCUSI, CONSTANTIN, *FISH*, 1930, GREY MARBLE, 21 X 71" ON THREE-PART PEDESTAL OF ONE MARBLE AND TWO LIMESTONE CYLINDERS, 29⅜" HIGH X APPROXIMATELY 65" DIAMETER AT WIDEST POINT, COLLECTION, THE MUSEUM OF MODERN ART, NEW YORK. ACQUIRED THROUGH THE LILLIE P. BLISS BEQUEST.

CRYSTAL STRUCTURES PROVIDED BRITISH TEXTILE DESIGNER MARIANNE STRAUB WITH THE CONCENTRIC MOTIFS FOR "SURREY," HER 1951 FABRIC DESIGN THAT AMALGAMATES SCIENCE, ARPIAN BIOMORPHIC FORMS AND OTHER INFLUENCES SUCH AS THIS TYPICAL ANCIENT AUSTRALIAN BARK PAINTING.

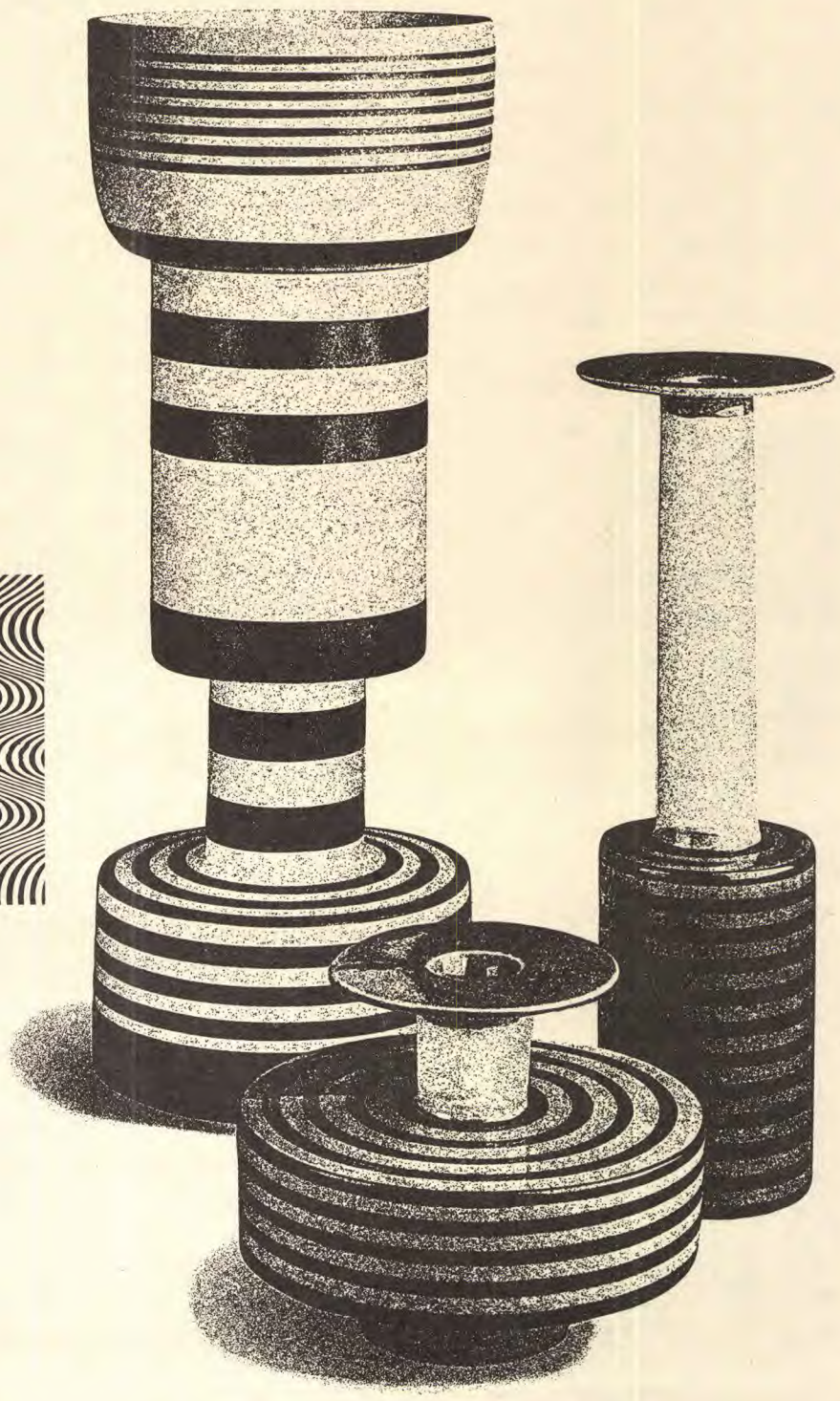
"CHANGES IN PAINTING AND SCULPTURE [OF THE '60S] WERE REFLECTED IN ARCHITECTURE AND DESIGN... AND HELPED BRING THE ERA OF GOOD DESIGN TO AN END."

◎

Martin Eidelberg 1991



STRIPES OF PURE COLOR AND THE EXAGGERATED GEOMETRIC FORMS OF ETTORE SOTTSASS' 1957 CERAMICS REVEAL THE IMPACT OF THE FURNITURE OF SCOTTISH ARCHITECT CHARLES RENNIE MACKINTOSH AND CONTINUE TO BRIDGET RILEY'S "CURRENT" (INSET ABOVE).



"THE WORD MODERN MEANS UP TO DATE; AND TO USE THE MODERN STYLE MEANS TO TAKE ADVANTAGE OF THE TECHNICAL ACHIEVEMENTS OF OUR AGE."

◎

Philip Johnson 1935

RILEY, BRIDGET, DETAIL FROM *CURRENT*, 1964, SYNTHETIC POLYMER PAINT ON COMPOSITION BOARD, 58 3/8 X 58 7/8", COLLECTION, THE MUSEUM OF MODERN ART, NEW YORK, PHILIP JOHNSON FUND. THE GOLD PENDANT AND THE AUSTRALIAN BARK PAINTING ARE COURTESY DEPARTMENT LIBRARY SERVICES, AMERICAN MUSEUM OF NATURAL HISTORY.

HEADLINE: ITC KABEL BOOK, DEMI, BOLD, ULTRA TEXT: BOOK, DEMI QUOTES: MEDIUM CAPTIONS: ULTRA CREDITS: ITC FRANKLIN GOTHIC BOOK, BOOK ITALIC ORNAMENTS: WBMG DESIGN, INC.

BENG

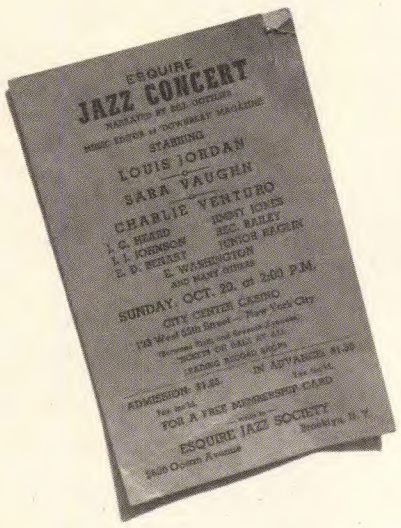
According to Benguiat, the most distinctive feature of the typeface Catalana 'B' is the influence of Art Nouveau, especially in the bowls of the letter. He sought to capture the ambience of Barcelona, since originally this was a draft design of an alphabet for the 1992 Olympics, which are to be held there.

As part of a logo, this experimental Egyptienne character was to evoke "the desert, sun and sand feeling." The letter is characterized by angular strokes.

This letter in the ITC Barcelona family has unusual triangular serifs which give this alphabet its unique quality. The high waist of the 'N' is the distinguishing feature of this other Latin-influenced typeface.

Benguiat's Congressional Script was created when he couldn't find a satisfactory typeface for his son's wedding invitation. It exemplifies Benguiat's strong calligraphic style and has been used frequently as a display face.

People don't dawdle in New York City. They move from one place to another by taking taxicabs, crowded subway trains, and brisk purposeful walks. ❧ Then there is Ed Benguiat. Benguiat doesn't take subways and taxis when he is in the city; he walks. And he dawdles. He will stop to look in the window of a hardware store, pause to kibitz with a street vendor, and linger to admire the hand lettering on the side of a building. ❧ Benguiat allows himself the luxury of enjoying the things that make him happy. One of these things is his work. He loves to draw letters; it's what Benguiat does best. When he is not creating a new typeface he can usually be found working on a piece of hand lettering or logo design project for one of his hundreds of clients. Even when Benguiat officially stops working, he is more than likely sketching letterforms. In restaurants he draws new alphabets on napkins; in business meetings he doodles in Spencerian. Benguiat is also a teacher. In the 30 years he has taught at the School of Visual Arts, thousands of students have been exposed to his wit and talent as an interpreter of letterforms. ❧ In addition to his more well known talents, Benguiat is also an accomplished jazz drummer, he flies his own airplane, and is a consummate tinkerer and builder. **Ed Knows Type** Benguiat has drawn over 600 typefaces, possibly more than any other type designer—and this includes the likes of Morris Fuller Benton, Fred Goudy, Hermann Zapf, and Adrian Frutiger. He has designed faces for International Typeface Corporation, for Photo-Lettering Inc., and for corporate clients such as AT&T, and *The New York Times.* He has created revivals of old metal faces such as ITC Souvenir,® ITC Bookman,® and Sarah Bernhardt. He has drawn absolutely new and original designs such as Charisma, ITC Panache,® and Spectra. And long before sophisticated software and type manipulation programs became available to the type design community, Benguiat was combining two and three different types into one design. ITC Tiffany, Benguiat Caslon, and ITC Barcelona® are all examples of his ability to combine and manipulate multiple typeface designs. Benguiat has not only designed more faces than Benton, Goudy, Zapf and Frutiger, he may have created more type than all these designers combined. ❧ He has likened the development of a new type design to composing music, fashion design, or even establishing a romantic relationship: "It's not easy, there is no magic formula, and there is no replacement for hard work and creative talent." Essentially, the task is about a process which continuously evolves, based on all aspects of his life. Often a logo design becomes the basis for a new typeface. **From Logo to Typeface** For example, in the early 1960s, Benguiat was asked to design a logo for "Spectra," a competition sponsored by the Type Directors Club of New York. This logo was used for the call-for-entries and all the promotional material associated with the competition. Once the first promotional mailings were sent out, queries came from type houses all over New York on the typeface used to set "Spectra." Benguiat decided to expand these seven letters into a full typeface design. ❧ Perhaps his most important logo-influenced typeface is ITC Benguiat.® In the late 1970s Benguiat was working at the late Herb Lubalin's design studio, and was asked by a friend to design a logo for a new store. Benguiat went through hundreds of trial designs, and although one was eventually used, Benguiat became enamored of an earlier design and continued to draw variations until Lubalin suggested that this doodling was taking up too much time. Although he officially stopped drawing, Benguiat reviewed what he had accomplished and decided that he had the makings of a typeface. This he submitted to International



The flourished capital 'P' (above) is typical of Benguiat's napkin drawings. A poster from the late 1940s (above left) announcing an Esquire Jazz Concert featuring such jazz luminaries as Louis Jordan, Sara Vaughn, and E.D. Benart, Benguiat's stage name. Benguiat's great-great grandfather, H. Ephraim Benguiat, (left) by Orrin Peck. (right) Benguiat's well-used Hunt 107 pen point.

U I A T

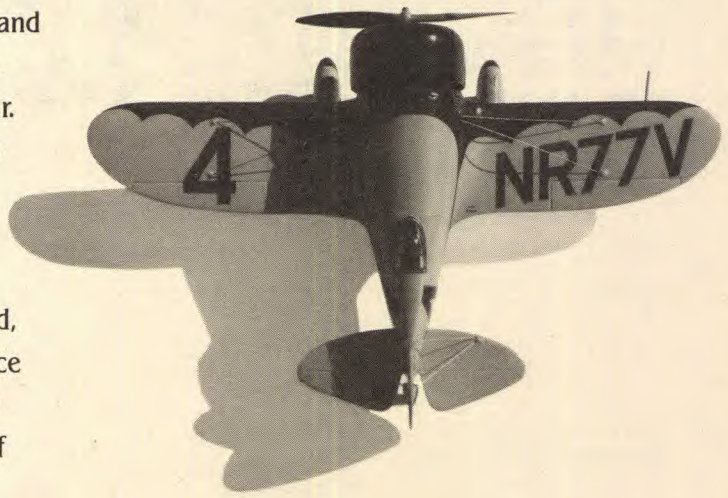
For the ITC Modern No. 216® typeface, the designer adjusted the dimensions of a Modern face by changing the proportions, redrawing the serifs which he felt were too long, and creating more balanced weights.

According to Benguiat, ITC Bookman was developed to fill in the metal type family's missing weights and to add a cursive design not available in the original face.

This letterform was also developed for the Barcelona Olympics logo; it is characterized by his signature: high waists and diagonal strokes.

For ITC Bookman he continued to expand the Bookman families by actually adding a swash to every character.

Typeface Corporation's Typeface Review Board, and although rejected the first time, Benguiat persisted and actively sought out each member's approval. Benguiat resubmitted the design and the Board approved it. ITC Benguiat was released in 1977, and very quickly became one of the company's most requested designs. **The Story of Souvenir** Ed Benguiat also drew ITC Souvenir. The perennial "happy face" of type, and for a long time, ITC's best selling design, began life as a single weight type created by Morris Fuller Benton in the 1920s. It was first shown, along with a number of other designs, in a small specimen booklet issued by the American Type Founders Company. Souvenir was then shown again in ATF's famous 1923 specimen book. Unfortunately the design was overshadowed by the first complete showings of ATF's Garamond, Century Schoolbook, and Cloister families. ❧ Then in the 1960s this relatively obscure typeface was revived by a New York typography studio as part of a proposal to Eastern Airlines for a new corporate advertising program. Eastern liked the proposal, and the face. Both became part of Eastern's advertising plans. The typeface was exclusive to Eastern Airlines and consequently saw no use beyond this one advertising account. Eventually a retail font was made of the design, now called, "Eastern Souvenir," but still enjoyed scant popularity. **Souvenir Makes Big Time** In 1971, ITC was formed as a partnership of Lubalin, Burns & Co. and Photo-Lettering Inc. The first faces released from this new company were a number of small families and single weight designs intended for display applications, and two text designs: ITC Avant Garde Gothic,® which Herb Lubalin originally created for the magazine of the same name, as well as an enlarged and improved version of ATF's original Souvenir. ❧ Benguiat took the ATF type and under the guidance of Aaron Burns and Herb Lubalin, added three more weights in logical gradations, improved the spacing metrics to make it applicable to a wide range of text applications, increased the character complement to meet the needs of phototype vendors, and added a much overdue and needed series of italic counterparts to the roman weights. Even with all this attention and work, ITC Souvenir was not an instant success like ITC Benguiat, but in a few years it did gain some popularity, becoming one of ITC's best selling typefaces. **The Right Beginnings** Benguiat tells the story of a lettering teacher who yelled at him every time he made a mistake: "I had a teacher who hollered all the time. While I was doing calligraphy, or learning how to do lettering, he'd sit at my left side and when I made a mistake—he'd holler!" The teacher was calligrapher Paul Standard. Whether Paul Standard really sat next to Benguiat's left shoulder and yelled every time a mistake was made is probably open to some discussion, but the point that Benguiat goes on to make is not. Paul Standard had a profound impression on his career and his attitude toward the craft of type design. He taught Benguiat the basics of letterform construction and the beauty of well-drawn scripts, and perhaps most important, he instilled a commitment to excellence. Benguiat often complains that he is never satisfied with his work—that, "only the next typeface will be perfect." Standard also made Benguiat acutely aware of the importance of a good teacher. He feels a responsibilty to "train replacements"; that there always needs to be a continuity within the type design community, and he feels an obligation to maintain that continuity. **Young Man Seeks Fame, Glory, and Fortune** Benguiat received his basic education in New York City. But like many, he graduated from high school with no clear idea of what to do next. He liked music, he liked to draw, and he wanted adventure. America was involved in World War II at the



Taken in Sheepshead Bay, Bklyn. N.Y.

Benguiat also uses a typical Post Office pen (left, circa 1960) for many of his drawings. A pilot and an airplane enthusiast, Benguiat creates model planes from scratch (above) and can spend up to a year to build one. He now has 20 models in his collection. A family photograph (right) of Ed Benguiat, age two years.

Benguiat modified and updated the *Esquire* magazine logo from the original, managing to change every letter substantially, yet subtly enough for the logo to remain highly recognizable. Benguiat describes this as his "first real art job" as an employee of *Esquire*.

Esquire

Benguiat created this proposed logo for the Barcelona Olympics, which he describes as his concept of what an Olympic logo should look like. He explores again Latin influences including high waists for the letterforms.

BARCELONA'92

Benguiat took a year to redesign the logo for *The New York Times*. His strict instructions were to change the logo, but so subtly that if anybody could see the change, it would be unacceptable. Benguiat did, in fact, modify every letter.

The New York Times

Benguiat describes this stylized logo for Photo-Lettering Inc. as the calligraphic equivalent "of cutting," when jazz musicians try to outplay each other. He refers to this as egotistical improvisation with Spencerian flourishes.

A handwriting analyst comments on Ed Benguiat (Ephram E. Benguiat): "With his creativity, imagination and originality all active, well-developed, and in active use, Ephram likes being up front, center-stage."

Ephram E. Benguiat

time—adventure won out. Benguiat lied about his age and joined the Army. He then cheated on a color-blindness test by memorizing the correct answers and was accepted into the Air Corps. Ed Benguiat wanted to learn how to fly. He ended up flying reconnaissance missions in Europe and was disappointed he was kept from being a fighter pilot because of his self-described inability to fly in formation and his "smart-aleck attitude." ❧ When he returned to civilian life, Benguiat followed his first professional dream: to be a musician. He went to Brooklyn College and received his degree in music. Then he got his first professional job—as a busboy. His second was as a waiter. ❧ Eventually he began to play in night clubs in Manhattan with professional musicians. Benguiat played drums, and was good at it. "I was a real musician. I don't mean that I played at bar mitzvahs and weddings either. I played in big bands on what was then called 'Swing Street' in New York. I played with Stan Kenton and Woody Herman." In fact, as the result of a reader poll, *Downbeat* magazine declared Ed Benguiat to be the third best drummer in the United States. When telling this story, however, Benguiat humorously adds, "*Downbeat* didn't know that I bought an awful lot of copies and filled out a bunch of questionnaires!" ❧ Even the third best drummer in the United States could be out of work more often than not, so Benguiat enrolled in the Workshop School with the intention of becoming an illustrator. "Actually, I wanted to paint naked ladies," confesses Benguiat. "I wanted to be like Petty or Varga. Instead, I was told by my teachers to get out of the art field as soon as possible since I would probably destroy the profession because I drew so poorly," he adds. ❧ Benguiat recalls that his first break as a lettering artist was basically a fluke. "I was working at a studio, doing photo touch-up, and the person responsible for lettering got sick and the studio needed a lettering job done. I said that I could do it. I figured I could do anything—until somebody told me different. I did it, and I've been doing lettering ever since." ❧ Becoming one of the world's most famous and prolific type designers wasn't all that easy. Several years passed between the time he filled in for the sick designer and his first successful typeface. For a while he had his own studio, ABC Design (Associates Benguiat Cohen), but after several years of reasonably good business, two major accounts went to a different studio, and suddenly the idea of being his own boss lost much of its glamor.

Friends in the Business While his studio was doing well, Benguiat bought much of his type from Photo-Lettering Inc., and on occasion, Ed Rondthaler, the president of Photo-Lettering, commissioned work from the young musician-turned-lettering artist. When hard times fell upon ABC Design, Rondthaler noticed that the usually spunky Benguiat was subdued. When the occasion arose, Rondthaler asked Benguiat what was wrong. The answer: he was in debt, "Deep in debt. Over $800 in debt!" The next day a check for the amount of indebtedness arrived at Benguiat's office. The check was obviously from Rondthaler, but there was no note, and Rondthaler never brought the subject up again. A few weeks later, Rondthaler offered Benguiat a position at Photo-Lettering. Nearly 30 years later, Benguiat is still there as a vice president where he is designing typefaces, creating logos and doing hand lettering.

Simple Wisdom Having fun is very important to Benguiat; it's apparent in his work. Benguiat is not a complex man, but he is very wise. He knows exactly what makes him happy, he knows his skills, and he is absolutely true to his ideals. He works hard at his craft. Even at a time in his life when others would be content to rest on their laurels, Benguiat still never says, "Good enough." ❧ *Allan Haley*

Benguiat re-drew the seal from the dollar bill to introduce an element of stability and familiarity when creating a logo for a new company. Benguiat states that the ampersand is his favorite letterform. Here he produced an elaborate, calligraphic version. One of Benguiat's old drumsticks endorsed by legendary drummer Gene Krupa and bought by his hero worshippers, according to Benguiat.

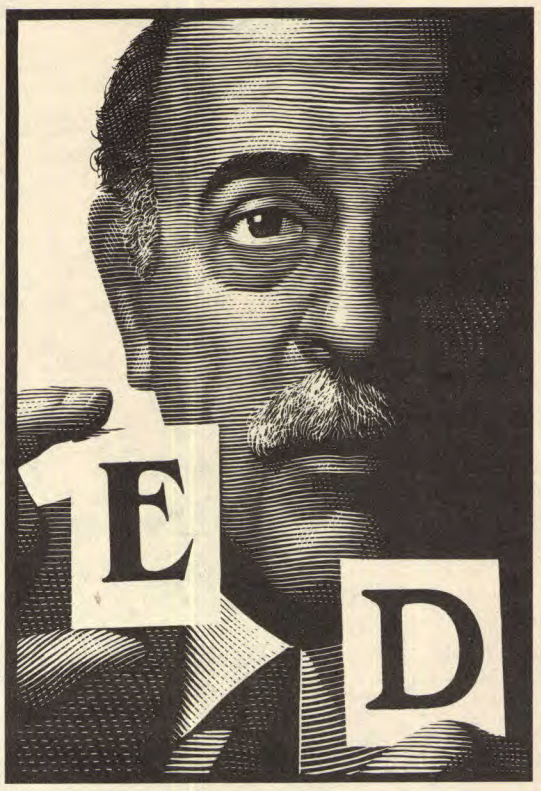


Illustration of Ed Benguiat by Mark Summers.

HEADLINE/SUBHEADS/CAPTIONS: ITC FRANKLIN GOTHIC DEMI CONDENSED TEXT: ITC BENGUIAT BOOK CONDENSED, BOOK CONDENSED ITALIC
BYLINE: BOOK CONDENSED ITALIC ITC ZAPF DINGBATS

ITC Frankl Gothic Conde Series

Book
Condensed

Book
Condensed
Italic

Medium
Condensed

Medium
Condensed
Italic

Demi
Condensed

Demi
Condensed
Italic

Book
Compressed

Book
Compressed
Italic

Demi
Compressed

Demi
Compressed
Italic

Book
X-Compressed

Demi
X-Compressed

in

Franklin Gothic might well be called the patriarch of modern American gothics. Originally designed in 1902 by Morris Fuller Benton, it was one of the first important modernizations of a tradtional 19th century grotesque face. Franklin Gothic (named for Benjamin Franklin) not only became a type family in its own right, it also lent its characteristics to several other sans serif designs which followed it. None of these, however, were able to match the popularity and versatility of the original.

nsed

Originally issued in only one weight, the ATF Franklin Gothic family was enlarged over the next several years to include an Italic, Condensed, Condensed Shaded, Extra Condensed, and finally a Wide. However, for reasons that remain unknown to this day, no lighter or intermediate weights were ever created for this premier typeface family.

In 1979, under license from American Type Founders, ITC undertook the challenge to fill this void by creating four new weights in roman and italic (Book, Medium, Demi, and Heavy). ITC commissioned Victor Caruso to design these styles with the purpose of retaining as closely as possible the pure characteristics of the original ATF design.

Adhering closely to the subtle thick and thin pattern of the original type, the new ITC design has a slightly enlarged lowercase x-height, while maintaining somewhat condensed proportions to economize space.

ITC Franklin Gothic® has enjoyed wide popularity since its release over ten years ago, but it did lack something: part of what made the original ATF family so powerful was its series of condensed designs—and ITC's Franklin had no such variants until the release of this series.

Several months ago ITC commissioned yet another designer, David Berlow, to create a series of condensed faces to complement the existing variants of the ITC Franklin Gothic family.

After extensive research into current typographic needs, and the distortion range of the existing ITC Franklin Gothic series, it was decided that 12 new faces should be added to the family. The Book, Medium and Demi weights would each receive condensed and condensed italic designs; in addition, the Book and Demi weights would acquire compressed, compressed italic as well as extra compressed designs. Small caps and (somewhat unusual for sans serif types) oldstyle figures have been drawn for the condensed Book and Medium weights.

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ITC These new typefaces will be available to the public on or after November 18, 1991, depending on each manufacturer's release schedule.

Photographs by Matthew Klein

ITC
FRANKLIN
GOTHIC
BOOK
COMPRESSED
ITALIC

BOOK (ˈbuk): The original meaning was evidently writing tablet, leaf, or sheet. COMPRESSED (kəm-ˈprest): Pressed together closely, so as to occupy small space; pressed into a smaller volume and denser composition than the ordinary; condensed. ITALIC (ə-ˈtal-ik): Applied to a species of printing type in which the letters slope towards the right.—(Italicize): to print in italics, or (in writing) underscore with a single line in order to emphasize them.

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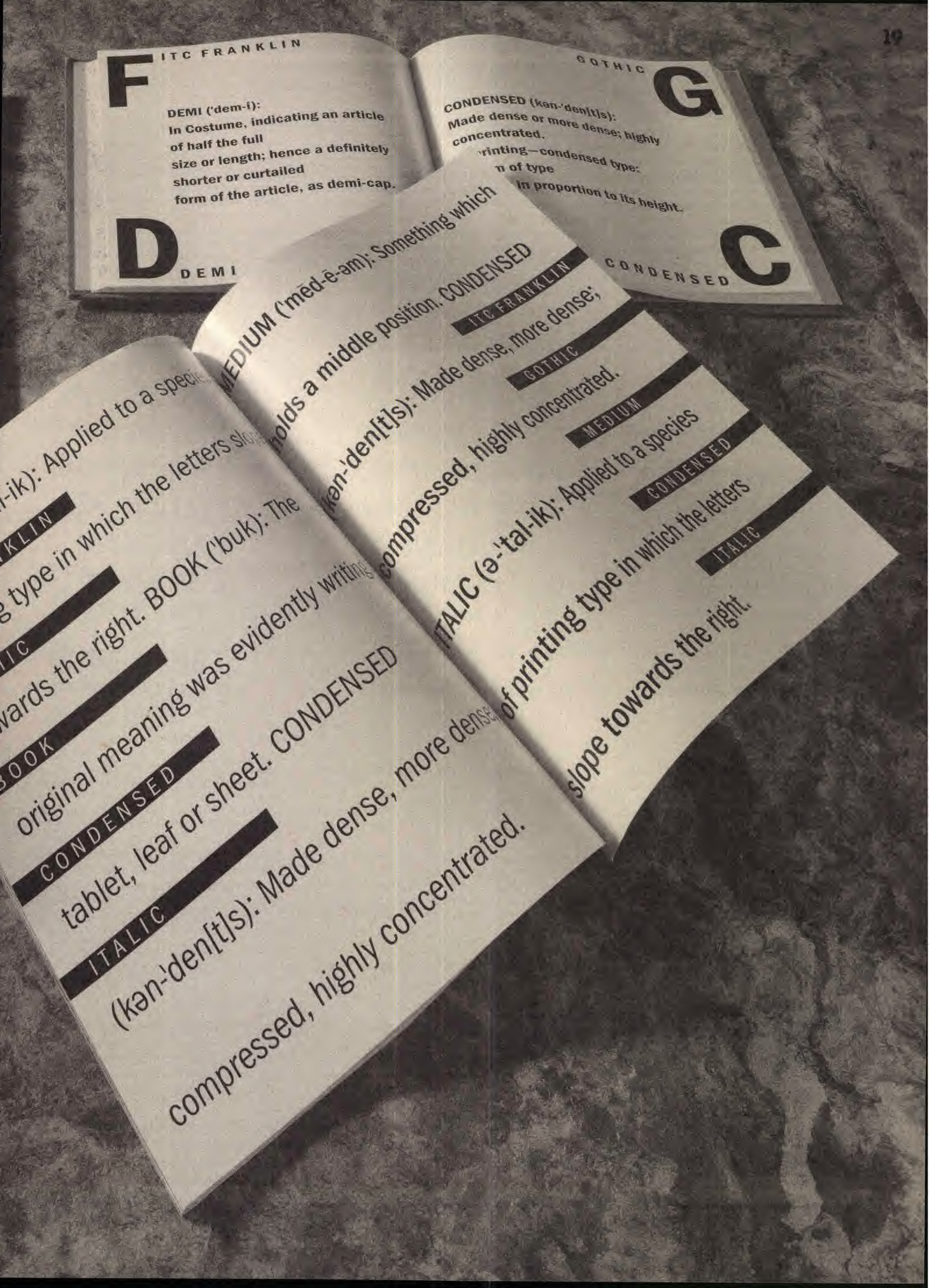
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DEMI ('dem-i):
In Costume, indicating an article
of half the full
size or length; hence a definitely
shorter or curtailed
form of the article, as demi-cap.
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CONDENSED (kən-'den[t]s):
Made dense or more dense; highly
concentrated.
printing—condensed type:
n of type
in proportion to its height.
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CONDENSED
MEDIUM ('mēd-ē-əm): Something which
holds a middle position. CONDENSED
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(kən-'den[t]s): Made dense, more dense;
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compressed, highly concentrated.
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Brookie Maxwell Walking Up Dream Street

By Joyce Rutter Kaye
Photographs by H. Brooks Walker

One block south of the 125th Street subway station in New York City's East Harlem, the neighborhood's mean streets open up and take a deep, clean breath. There, a block-long park sparkles with newly-planted grass, flowers, trees and joyous, exuberant artwork created by area children. At one end, a 100-foot wall depicting an urban street spun from their imaginations overlooks the upper reaches of Lexington Avenue. Entitled "Calle de Sueños/Dream Street," the mural reflects the hopes and struggles of its artists and the vision of their mentor, Brookie Maxwell, the 32-year-old New York City artist who helped them build the park.

Twice a month beneath the mural, Maxwell and volunteers lead art projects through the Creative Arts Workshops, the nonprofit organization she founded two years ago, which is partially supported by the city, private donors and Sheltering Arms Children's Services, a foster program. Because many of each session's 30 participants might be formerly homeless or otherwise entangled in the city's web of poverty, the workshops serve as more than an after-school art class. To Maxwell, they represent a haven from crime- and drug-infested streets, and a method of imbuing self-esteem. "The program was always designed to offer a means of expression and a means of survival," she says.

For many children, painting "Dream Street" was the ultimate test of their imaginations. Maxwell's creative brief was simple, but deceptively challenging to execute: to paint a city with "no guns, no violence, no drugs." For some children, that was unimaginable—one boy immediately burst into tears of confusion. "That's what's so frightening about these children," says Maxwell, "There's a terror that always stays with them."

Each project in the park reveals a poignant mixture of fantasy and fear. "Dream Street" is a pulsating, vibrant stretch of a street full of children free to dance and play without inhibition. Children blast off like rockets, and others shoot hoops, while the cast of "The Wizard of Oz" wanders by. But reminders of reality do creep in: police barricades, though painted to read "Go Right Ahead," nevertheless clutter the avenue with their prohibitive presence.

The park's sculpture conveys the terror of the street in more devastating ways. A gravesite entitled "Crack Memorial," dominated by a headstone reading "Crack," is surrounded by stones documenting the death of a child killed in drug-related gunfire. The graceful "Guardian Spirit for the Protection of Children," a 20-foot primitive sculpture of wood and metal, also reminds us of the dearth of calm and peace. But it also soothes, says Juan, 13, a member of the program. "People that live in the buildings around here think that the angel makes them feel safe," he says, "It gives them a feeling of security."

Helping others through creative expression is a core component of the program, and is exemplified by CAW's current project for the waiting area of Bellevue Hospital's emergency ward. "The Wild Paradise Healing Garden" is a 50-foot multi-media mural depicting people from all races and religions and their practices of healing. The piece will be installed at the hospital in December of this year.

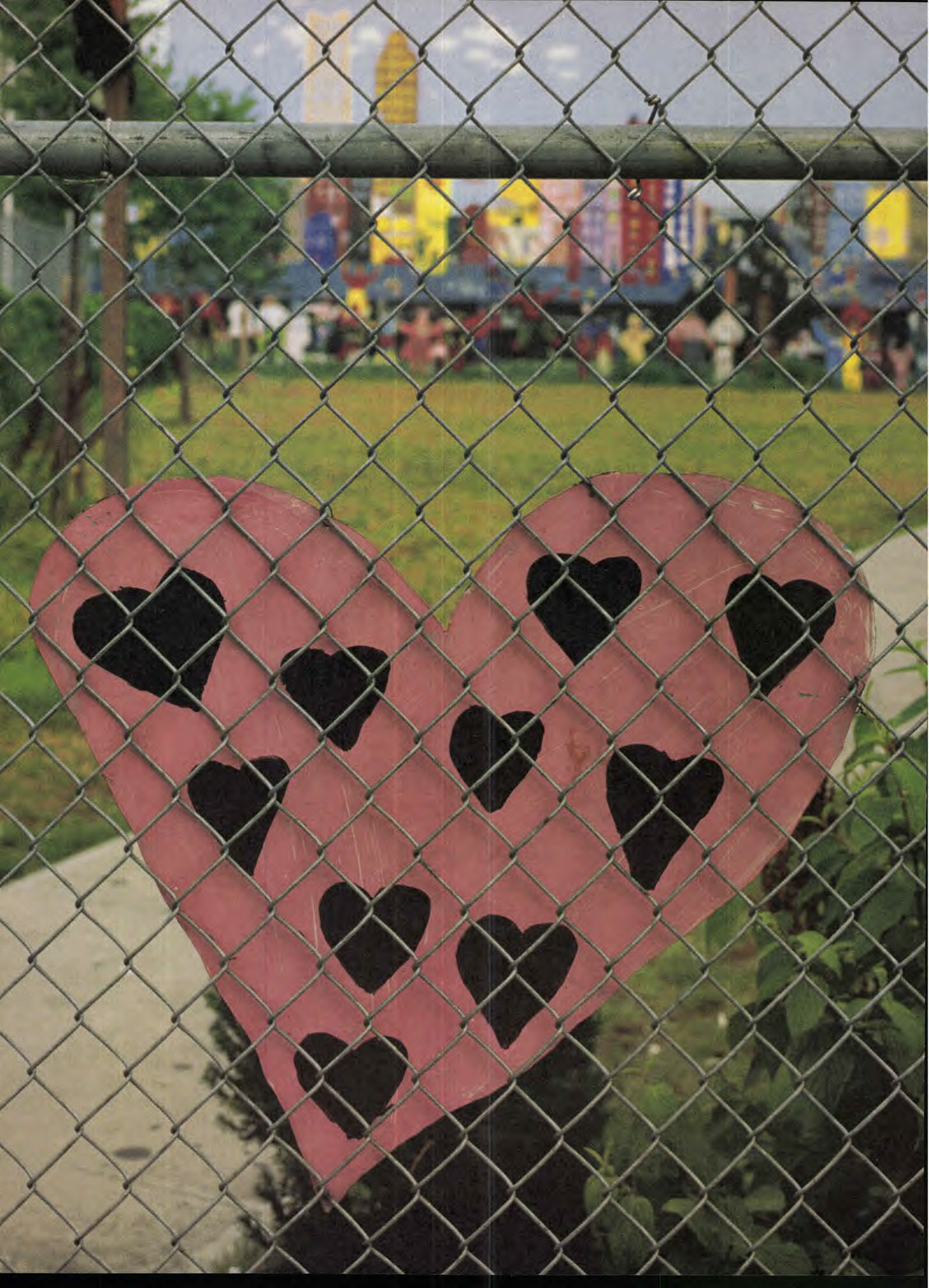
Maxwell (above) with Harlem children during a session of the Creative Arts Workshops. "I get a lot of satisfaction watching these kids grow up," she says.

"Guardian Spirit for the Protection of Children II," the park's 20-foot tall wood and metal sculpture, was built by children to address their concerns about being unsafe. Right, a heart made of painted and galvanized tin brightens the chain-link fence surrounding the park.

According to Maxwell, a unified style has emerged in all of the artwork. "The style is definitely urban, and on the cutting edge of fashion," she says. "A lot of it is violent, and there's a lot of movement and energy. But the pieces also explore themes that any kid would reflect. There's a focus on love and family that's universal to kids." Originally, she anticipated that some children would reach for earth tones as a natural reflection of their African-American heritage; instead she found them reaching for day-glo and fake fur "just like any other kids."

The workshops have simultaneously transformed Maxwell's own esthetic, and have helped her re-examine her role as an artist. As the daughter of painter Emily and noted writer William Maxwell, she was influenced by their creativity and their idealism. Though not political in their work, they did encourage Maxwell to participate in the war protests and civil rights marches that so characterized the nation in the late 1960s. It was during her adolescence in New York City that she formed a kind of idealism and social consciousness that has remained with her to this day. "When I was a child, I believed John Lennon when he told us that if you close your eyes and dream for peace, it will happen," she says.

Two years ago, Dream Street Park was an empty lot buried under three tons of garbage. Today, it has become an urban refuge enjoyed by the East Harlem neighborhood.



"The Crack War Memorial" sculpture of found objects is a grim reminder of violence. A gravesite is marked by a headstone reading, "Crack."

After receiving a BFA in illustration from the School of Visual Arts in 1977, Maxwell established herself as a commercial artist with a flair for creating whimsical 3D illustrations featuring animals and Manhattan street scenes. Then after several years, she decided to expand further into the public realm.

In 1985, she completed her first public artwork, commissioned by the Port Authority of New York. Entitled "42nd Street: A Walk Across" it portrayed a 50-foot long panoramic view of 42nd Street stretching from the Hudson River all the way across town to the East River. When the sculpture was exhibited at the bus terminal, Maxwell observed homeless children housed in the nearby Holland Hotel stare in awe when they stopped by to visit the sculpture. "They were excited by the fact that they recognized everything there," says Maxwell, "They were excited that art could be relevant to their lives.

"Witnessing the homelessness problem up close, it occurred to me that homeless children were there through no fault of their own. From that point on, I knew I wanted to do something with those kids. But I didn't know what."

Later that year, Maxwell contacted a friend affiliated with the Coalition for the Homeless and accepted a position teaching art at Camp Homeward Bound, an upstate summer camp for city kids. After the summer was over, Maxwell was determined to continue her relationship with those children, so she and friend Chris Dolin organized a plan to bring art projects to children in the city's welfare hotels. By this time, the urgency of the problem had sunk in. "I felt as though we were in a state of emergency," she says, "It seemed like Vietnam."

Dolin, a former Wall Street banker-turned social worker, remembers their first visit to the Martinique Hotel on West 34th Street. "It was a shock to see that one block from Broadway and Herald Square, were these chaotic living conditions. But what struck me the most was the pride of the people living in the worst possible conditions." When asked whether they were frightened by their surroundings, Maxwell responds, "Once you realize that if you're scared for four hours in a hotel, imagine what it's like for these kids all day long. I went into the hotel knowing if I were loving and accepting everything would be okay."

Shortly afterwards, the city systematically began closing its welfare hotels and providing housing or alternative shelters for families. At that time, Maxwell was working in Harlem, where she would often pass by a vacant lot with a vast wall of the Triborough Post Office building. "I wanted that wall," she says.

After gaining permission from the Post Office and the city, Maxwell, volunteers and area children cleared three tons of garbage from the park and began painting "Dream Street." But the park suffered an early, devastating setback when the City Department of Housing Preservation and Development claimed the lot and bulldozed the original "Guardian Angel" sculpture and "Crack Memorial." (Later, department officials conceded to give back the park and compensate for the damages.)

One continuing goal of the program is to encourage children to establish trusting relationships with others. Each session, children are given art materials—paper, pens and markers, to take home. "That way, workshops are transportable," explains Dolin, "But it's not just the materials. That pen represents us—our comfort and consistency. By giving them supplies, we're giving them a means to calm themselves, and it brings out our presence. By doing so, the kids are able to develop trusting relationships."

Shouldering the emotional responsibility, plus the time and effort, of maintaining this level of stability has motivated Maxwell to set aside her own private time to create. Over the past five years, much of her own work has reflected an increasing movement away from the light and whimsical to more melancholy themes. A current series of pastels, for example, portray a number of illustrations of children submerged under water. "Those are the children I've lost," she explains.

For those she has touched, Maxwell has made a lasting impression about the dramatic power of taking action and reaching out to others. "Most people in New York don't think about people's problems unless something happens to them—even then, they may not do anything," says Juan. "Brookie doesn't think only of herself, she thinks about us. She cares."

Maxwell's artwork has changed dramatically since she began working with homeless children in 1986. A current series of paintings (left) reflect the pain she feels for those she cannot reach. "This is something I need to do for myself," she says.

1. A detail from "Calle de Sueños/Dream Street," a mural which appears on a wall of the Triborough Post Office at Lexington Avenue and 124th Street.
2. This figure of a basketball player is on the park's "Force Shield" sculptured fence.
3. Another detail from "Force Shield." "The children's style is very energetic," explains Maxwell.
4. One section of the "Guardian Spirit" sculpture contains this wire net called the "Spirit Being Chain," into which children have inserted messages and symbols of their hopes, dreams and fears.
5. A detail from the "Calle de Sueños/Dream Street" mural.
6. For the Creative Arts Workshops, Maxwell received an award for outstanding community service from Harlem's Community Board #11.

HEADLINE/TEXT/INITIAL CAPS: ITC MODERN NO. 216 LIGHT CAPTIONS/BYLINE/PHOTO CREDIT: ITC FRANKLIN GOTHIC DEMI
THE TYPOGRAPHY IN THIS ARTICLE WAS CREATED USING DESKTOP PUBLISHING TECHNOLOGY.

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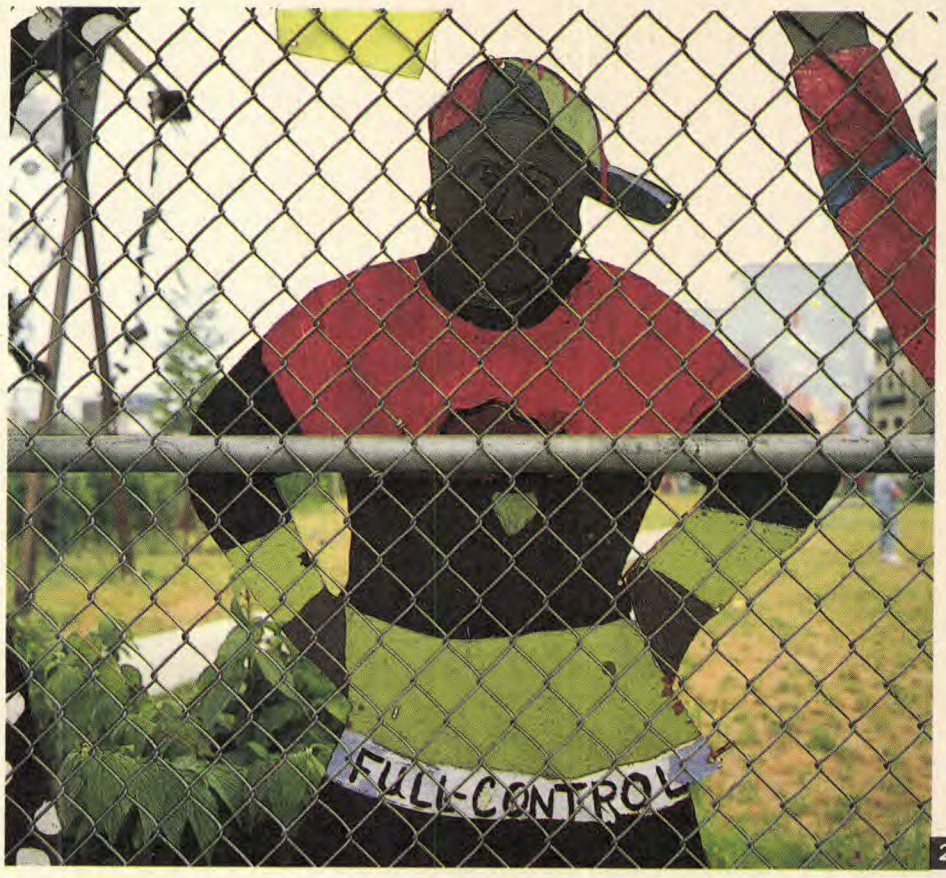
FULL-CONTROL

2

3

Care
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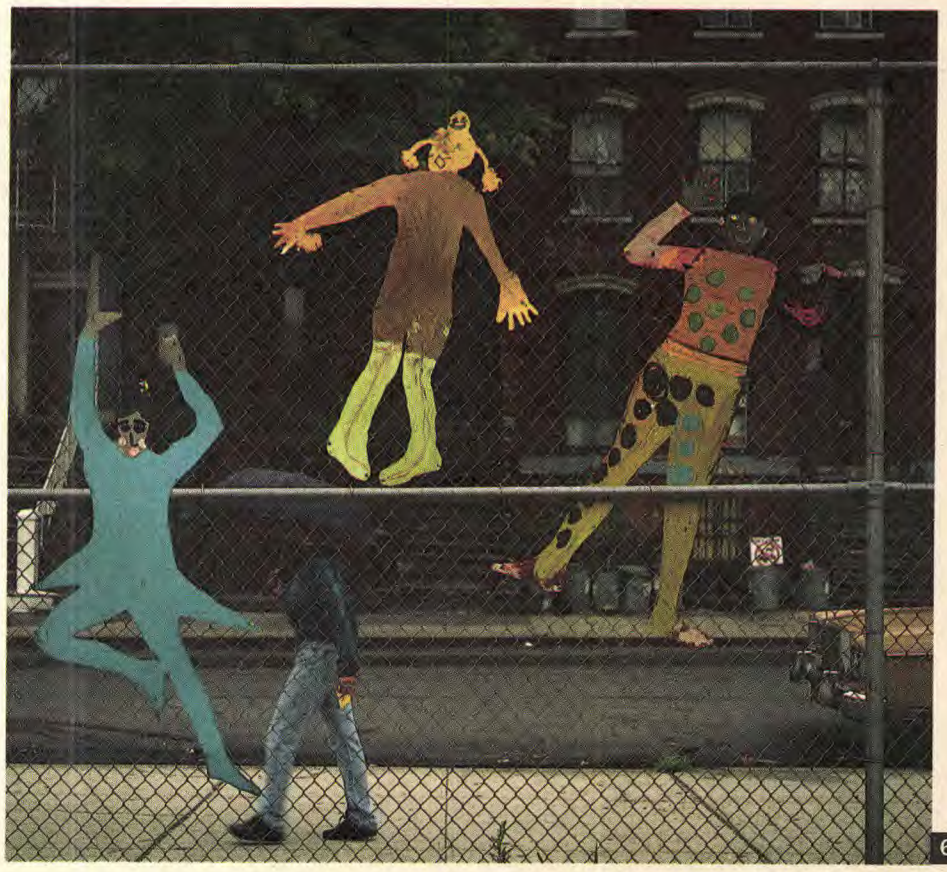


6

AT THE BEACH! PHOTOGRAPHS BY LOUISE FILI

Since she first glimpsed these elegant Italian beach entry signs dotting the coastline of Viareggio, Italy, five years ago, graphic designer Louise Fili has found them to be a constant source of typographic inspiration. "After I photographed these signs, I have never needed another type book," she says, with a laugh.

Constructed by hotels as beach entry points when the Tuscan resort colony was developed during the 1920s and '30s, the signs reflect the graceful Art Deco movement of the time, as well as the whimsy and resourcefulness of local craftsmen. Fili's favorite sign for the Tirreno Hotel, for example, employs a lower case serif typeface with an elongated crossbar on the 't.' Fili guesses the crossbar was created to support its neighboring letter, a dotted 'i.' The Tirreno sign's artistry has influenced a recent logo she created for Prix Fixe, a New York restaurant. "It may have subliminally affected the way I dotted the 'i's in Prix Fixe," she says.

The beach signs, photographed while strolling along a half-mile stretch of beach one afternoon, provided her with "constant typographic surprises" that linger today. According to Fili, "If the Michelin Guide had a rating for typography, these would be awarded four stars." *Joyce Rutter Kaye*

HEADLINE: ITC ANNA TEXT: ITC WEIDEMANN MEDIUM BYLINE: MEDIUM ITALIC

NUOVA ITALIA
GUIDO
ALFFA
VESPUCCI
tirreno

The Master of the Day of Judgment

LEO PERUTZ

Charles Boni PAPER BOOKS *New York*

1930

ROCKWELL KENT

BOOK JACKETS *of the* TWENTIES AND THIRTIES

by

Steven Heller

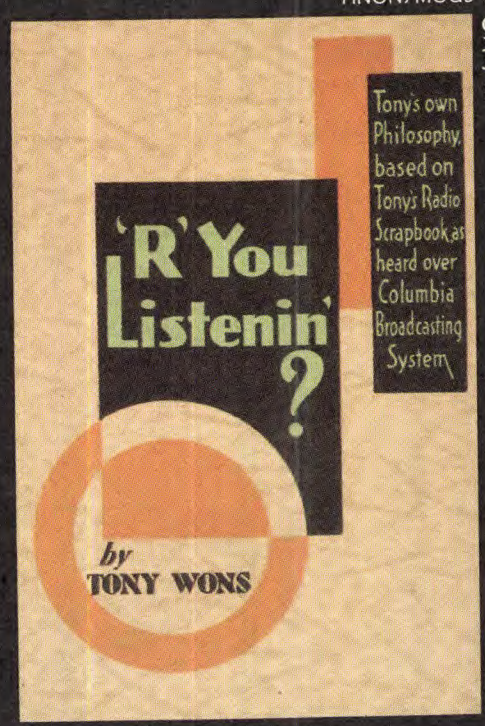
Once the very first book jacket was introduced by a British publisher, Longmans & Co., in 1833, books were destined to change. This original jacket protected books from the corrosive effects of dust and light. Heavy paper was wrapped around and folded into the cloth binding and was discarded after purchase. Such was the ignominious beginning of a form that in the 1920s and '30s became an artists' medium and in recent years has become a showcase for exemplary graphic design.

For about 50 years following that milestone the covering known as the *dust jacket* was primarily utilitarian—a plain wrapper usually with a window cut out to reveal the title and author's name. For decoration, the binding (which includes the spine and front covers) of the average trade book (the edition which was produced for the mass market as distinct from the handmade fine editions sold in very limited quantities) was occasionally stamped or embossed with a modest filigree or vignette. And that was the standard until the 1890s when, writes historian Stephen Greengard, "...decorative consideration was accorded the trade binding with more regularity. In England, the designs of Aubrey Beardsley, and in America, Will Bradley, were reproduced on book covers as a kind of miniature poster." Soon publishers had these designs printed on the paper jacket as well for advertising and eye appeal. By the turn of the century the dust jacket was the publishing industry's standard promotion medium, but was, nevertheless, still considered to be a disposable wrapper.

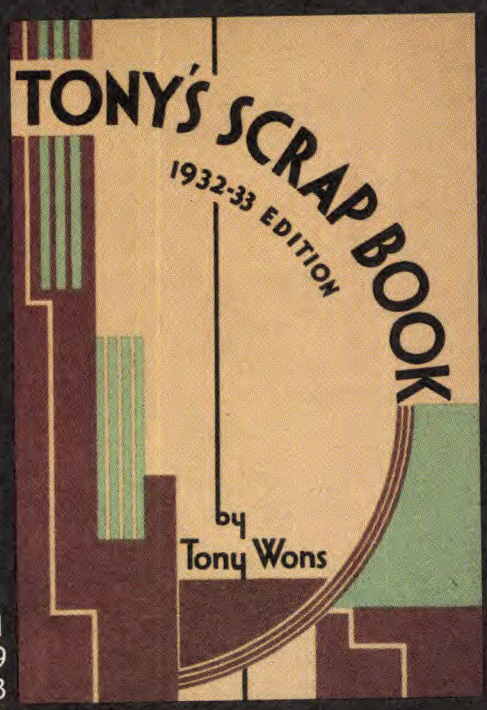
Veteran book designers regarded the dust jacket as a functional, but unwelcome appendage, arguing it was not an intrinsic part of a book's true first page. Many esteemed book designers did not even design their own jackets, but rather passed that dubious contribution on to a "specialist," usually a layout person trained in the needs of commerce, owing in part to the fact that jackets and paperback covers are selling tools, while the design of the interior does not increase the book sales by one copy.

Most of the book design competitions in the first half of the 20th century, notably the AIGA's venerable "Fifty Books" show, ignored jackets altogether—even during the Jazz Age, the heyday of colorfully designed jackets and covers. As late as the 1950s, the jacket was viewed as the unwanted stepchild, Marshall Lee says in the catalog for the competition, *Books of Our Times*: "It could be argued that the jacket is part of the book,

ANONYMOUS 1934

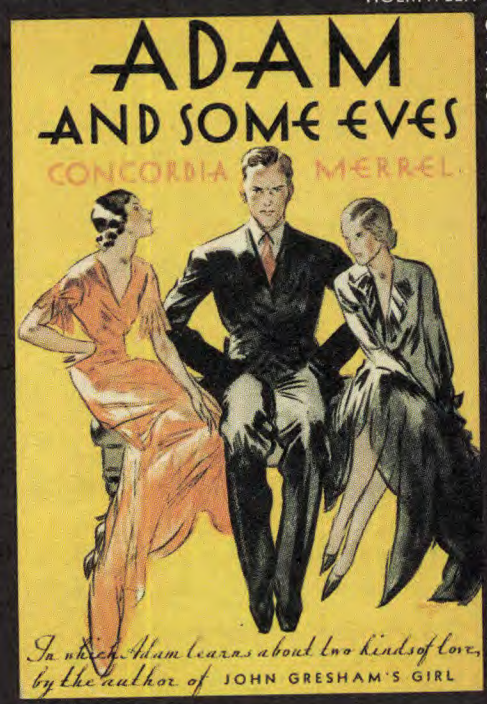


ANONYMOUS 1931



1933 ANONYMOUS

1931 ROCKWELL KENT

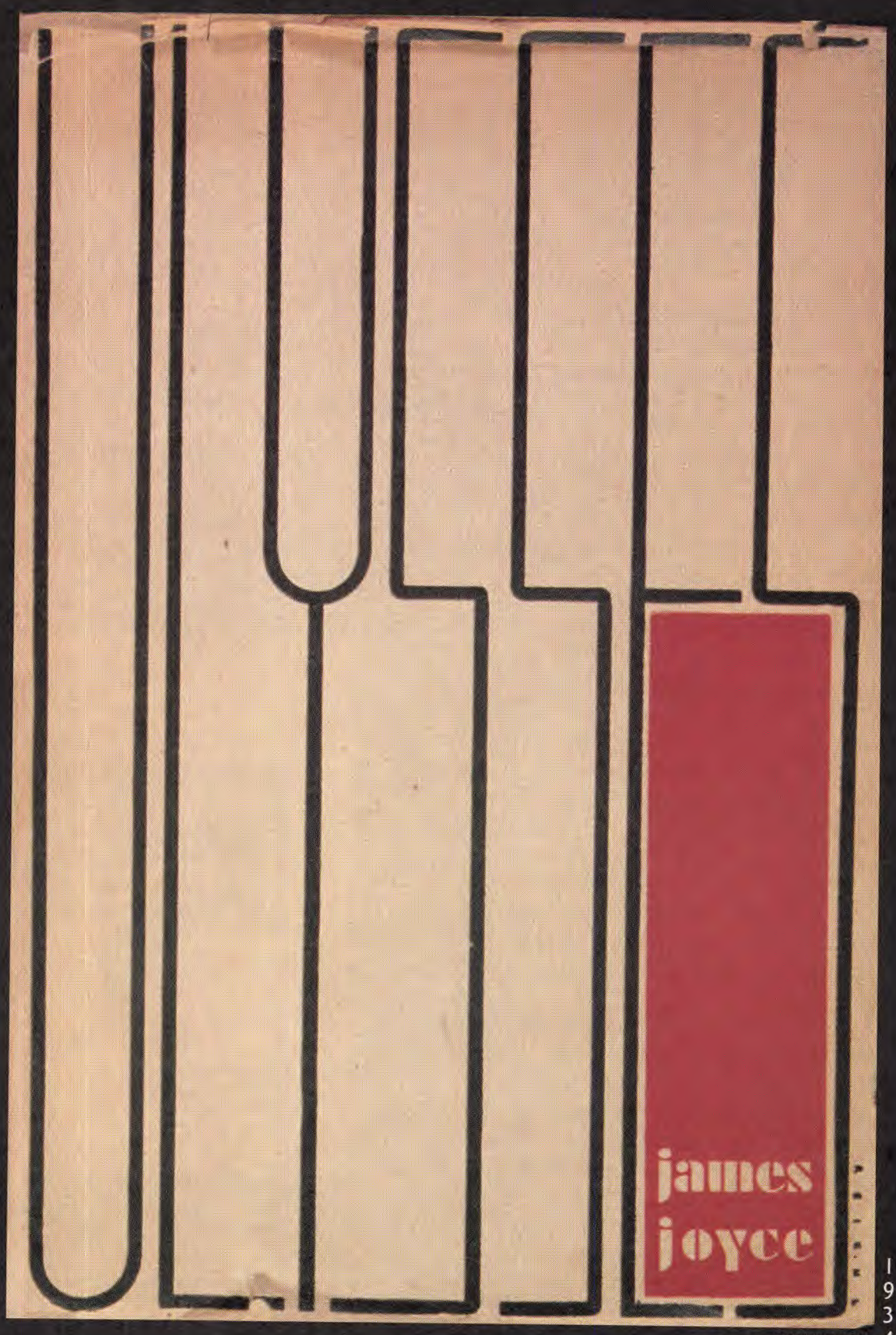


HOLMWEEH 1928

but the Committee (including jurors Herbert Bayer, Merle Armitage, and Sidney Jacobs) feels that this is a temporary and fallacious point of view. One need only to consider the absurdity of having one expensive cover designed that will permanently conceal another! Either the jacket is a temporary protection and sales device, meant to be torn from the book the moment it is sold or it is an indispensable cover. If the latter were true, the logical procedure would be to dispense with the costly, unseen binding design. The jacket then becomes the binding, and the function of both binding and jacket will be the same."

For purists from the traditional school of bookmaking, the dust jacket was mere ephemera – only the book itself was to be designed for the ages. W. A. Dwiggins was one master of traditional book design who, during the '20s and '30s, as an exception to the rule, designed his share of dust jackets for Alfred Knopf's Borzoi trade books. While his most significant work was the creation of well over a hundred bindings and title pages notable for their distinctive ornaments, he understood that jackets were necessary tools for protection and display. But even he tossed off the jacket design without regard for the book's content – and in only a fraction of the time he took to design the book's spine.

Dust jackets were unquestionably the low end of graphic design practice during the '20s and '30s, tainted by their association with crass advertising departments. Most dust jackets were mini-billboards, often following the principles of mass marketing that were applied to other packaging. During this time, trade book jackets were illustrated by taking a key sentence or word and rendering it verbatim as monumental vignettes in either a sentimentally realistic or fashionably stylized (Art Deco) manner. The lettering was usually done by hand in the vogue calligraphy or novelty lettering of the time. Editors had varying degrees of input, but primarily stayed out of the marketing process; therefore the pictorial representation often had little to do with the book's essence. The sole purpose of the jacket was to attract and "hook" a reader as movie posters of the era were doing. Even classics were given contemporary images to promote them. Was this false advertising? Maybe, but the disparity between the author's intent and the artist's interpretation was considered perfectly acceptable. Deception was not a concern when standards of artistic license were applied. Sometimes type alone was the hook, as in this edition of *Ulysses*.



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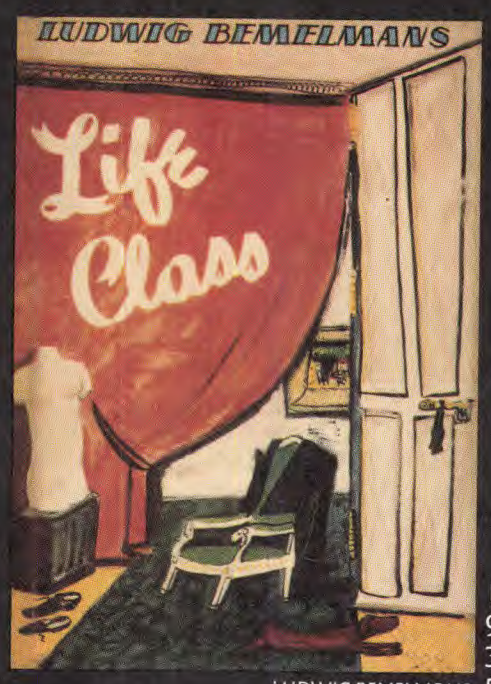


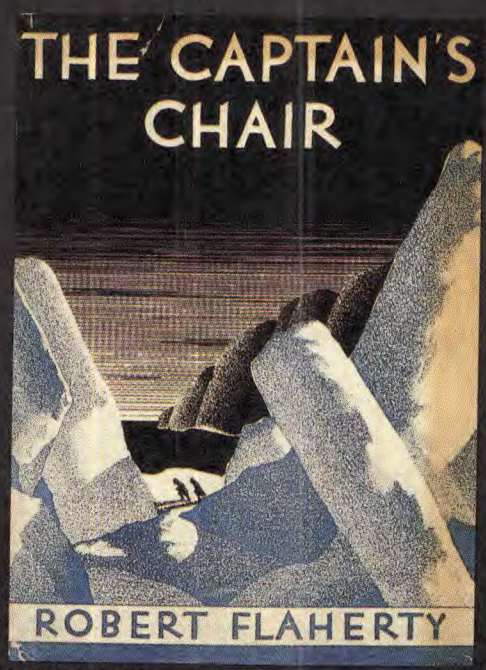
LUDWIG BEMELMANS 1935

ANONYMOUS 1928

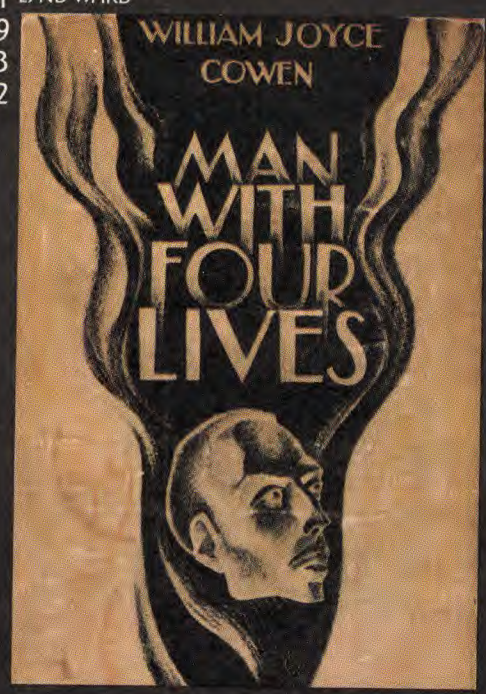
Although dust jackets, and later paperback covers (like Rockwell Kent's designs for Boni's early foray into the soon-to-be-mass-market field), were rarely celebrated for their graphic excellence in design shows, the form offered opportunities to a large number of commercial artists, many of whom didn't sign their work (which accounts for the many anonymous covers shown here). One printing trade journal of the 1930s informed its readers: "In order to save the greater expense of decorating their stiff cloth or leather bindings, today's tendency is to wrap the book in a loose paper cover or 'jacket.' This jacket affords much greater opportunity for design and at much less expense." In a late '30s edition of *Commercial Design, the Textbook of Art Illustration Inc.*, a popular correspondence school in Minneapolis, would-be designers were told that book jacket design is a very competitive field to get into and hold one's own successfully since "Books (sic) jackets will meet severe competition from others... The design must attract attention and stimulate the imagination. It must also have display value. The artist must sense the significant theme of the book and express it dramatically on the jacket."

The idea that works by Shakespeare or Joyce get treated similarly to a thriller or modern romance, is not so ironic when one realizes that in the American marketplace the distinction between a classic and a potboiler is less important than a book's position on a bestseller list. After all, the singular purpose of a cover is to sell the book.

Steven Heller's recent book is Graphic Wit: The Art of Humor in Design *(Watson-Guptill). He is currently writing* Borrowed Design: The Use and Misuses of Historical Form *(Van Nostrand Reinhold).*

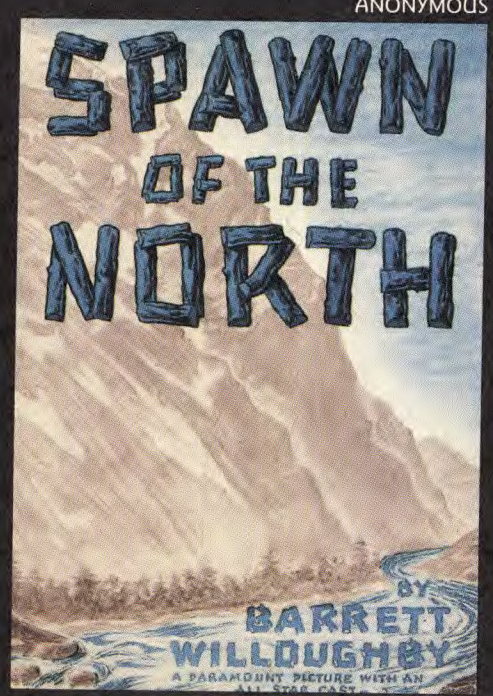


1930 ANONYMOUS



1932 LYND WARD

1928 ANONYMOUS



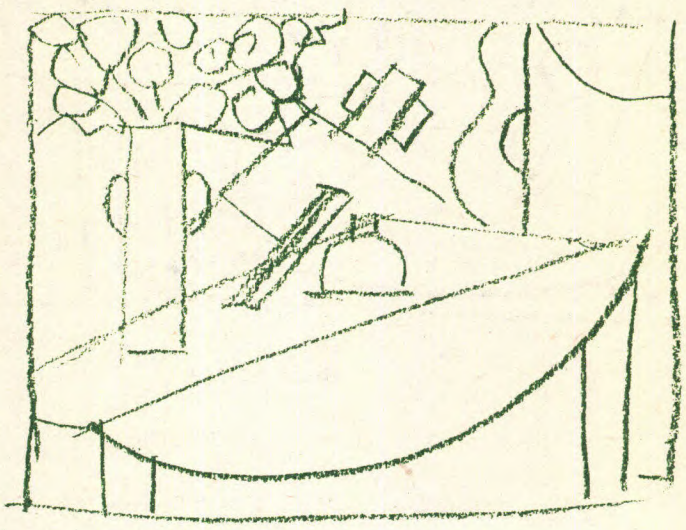
1930 ANONYMOUS

HEADLINE: ITC AVANT GARDE GOTHIC DEMI, ITC CENTURY BOOK ITALIC INITIAL CAPS: ITC AVANT GARDE GOTHIC BOOK TEXT: ITC GOUDY SANS MEDIUM, MEDIUM ITALIC CAPTIONS: MEDIUM BYLINE: ITC CENTURY BOOK ITALIC

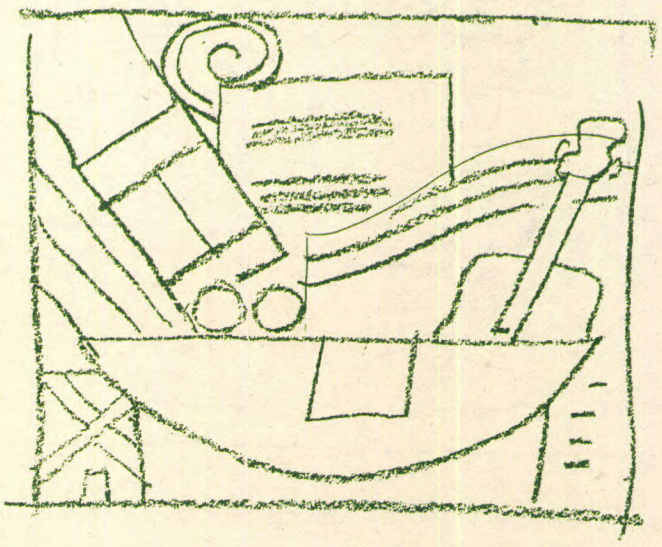
Glaser started by combining still life elements, a trio of pears and a lyre, with the letters of the word "music" for his visual word game—"Hidden Music."

Hidden Music

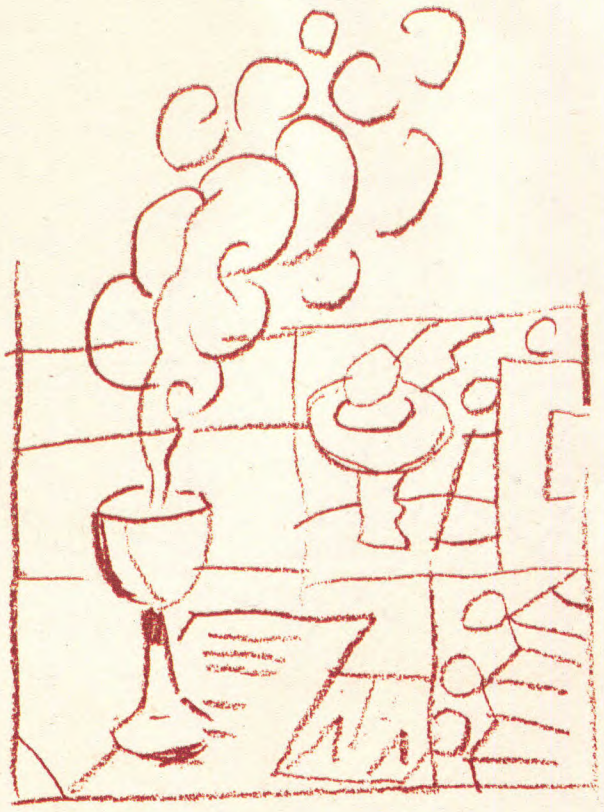
"In many design problems such as this one, the issue between clarity and ambiguity is at the heart of it. You don't want to be so clear that there is no involvement on the part of the viewer, and you don't want to be so obscure that the problem cannot be solved. So you have to walk that line, which is always the problem of communication."



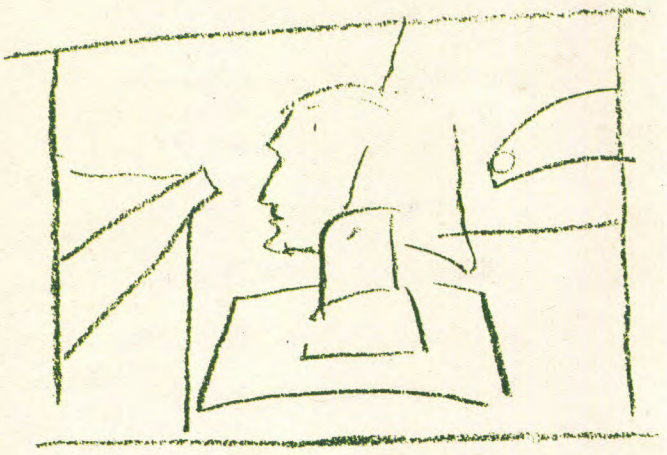
Renowned designer and illustrator Milton Glaser is talking about the evolution of "Hidden Music," a print commissioned by the Mann Music Center in Philadelphia, and printed by Serigraphia in New York. The conversation reveals many aspects of his creative process. He explains, "I like play activity. Playfulness is related to the creative act. And it's instinctual, an intrinsic part of humanity. But you can lose your capacity to play easily. It is very fragile."



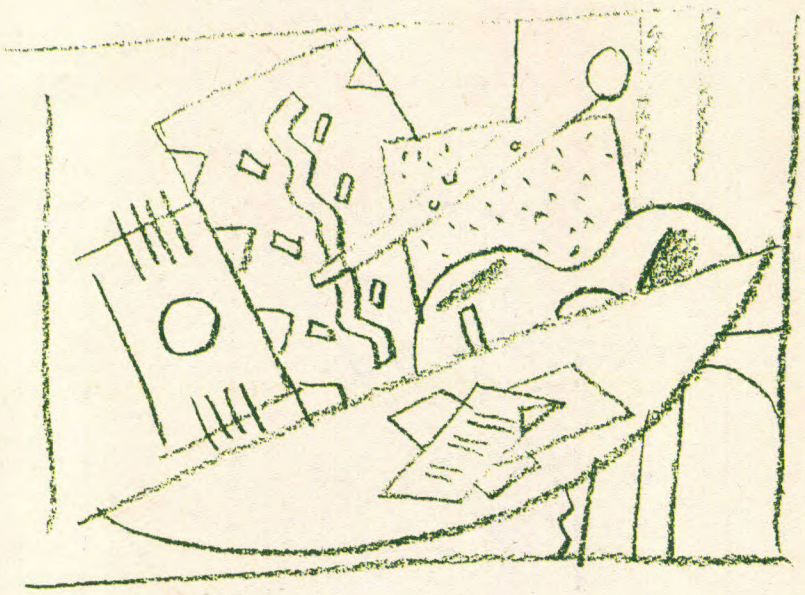
Glaser was given the assignment to create the limited edition serigraph as a gift for major supporters of Mann's music festival. This was the essence of the design brief. The client trusted Glaser's wit and style to create a memorable image. It was natural that it be about music, but a context was needed. A visit to the landmark Braque and Picasso exhibition at New York's Museum of Modern Art had "re-excited" Glaser about the Cubist collages and paintings that involved musical elements: "I always felt that those were some of the significant works of the 20th century...so I thought I would start by trying to paraphrase them."



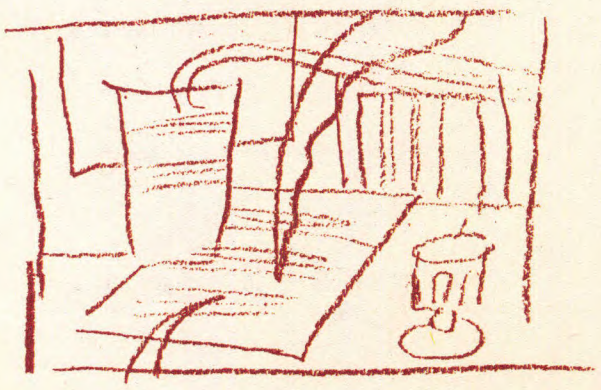
His first sketches "were essentially formalistic in their attempt to deal with ideas." With colored pencils, Glaser made quick thumbnails, putting together elements common to the Cubist musical still-life vocabulary and moving them around to make satisfying arrangements that remained true to their visual source. The challenge was

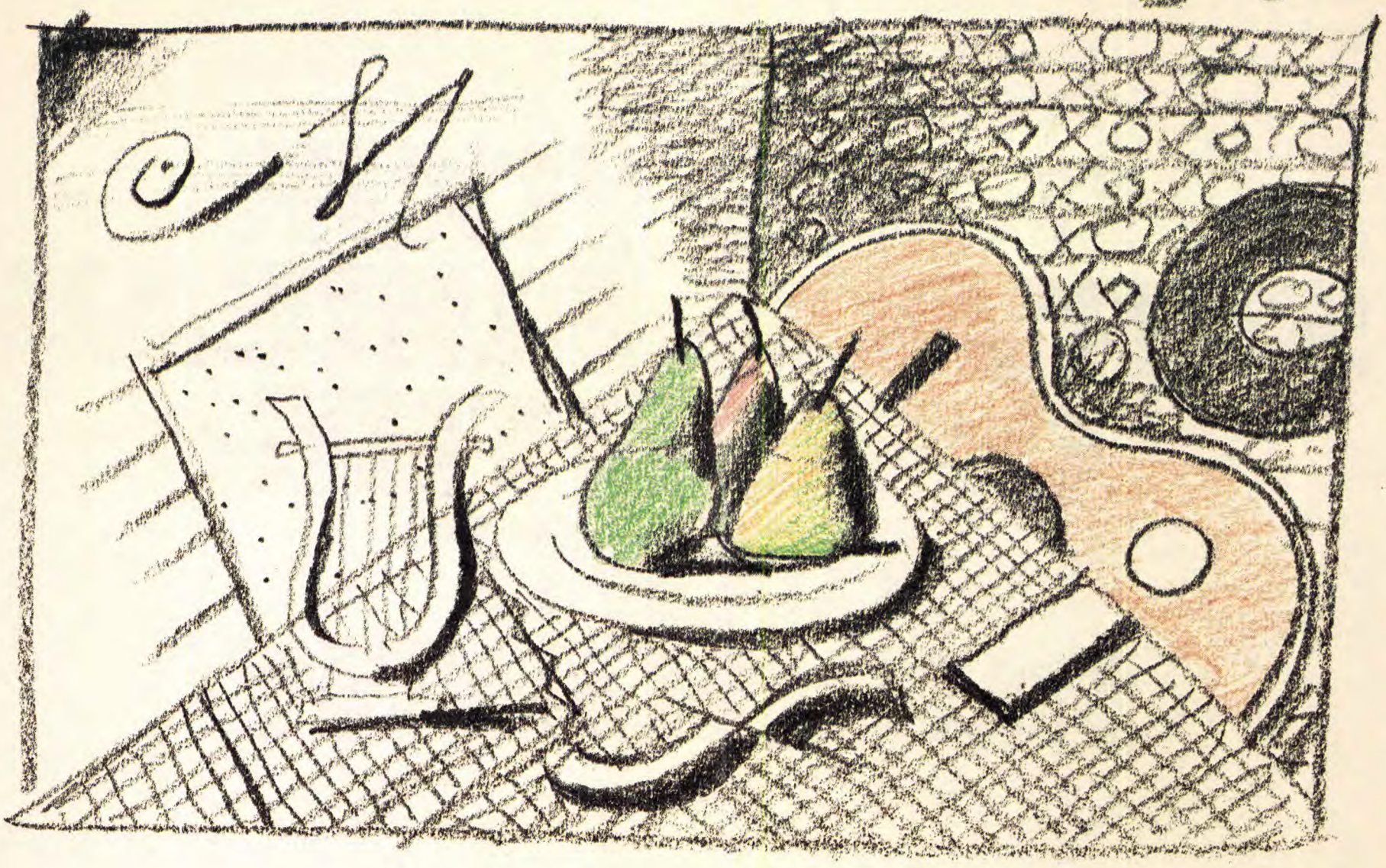


to "add another dimension. At a certain point you begin to worry about whether you are offering a diluted version of somebody else's already significant work." The breakthrough came when "it suddenly occurred to me, the way things do occur to you when you're not really thinking about them, that it would be nice to make a puzzle out of it. So I said, it would be amusing to do a puzzle where the word *music* is buried in it." The solution added a narrative element compatible with the theme of music; it is typical of Glaser's style. "I've always liked the idea of storytelling or [having an] inherent joke. I like the dialectic between language and form. I suppose that, in the most fundamental way, most of my work has always been about that."



Glaser rearranged the elements until he was satisfied with the composition, hiding the letterforms to be discovered as an archaeologist would an ancient artifact, but making the first an assertive and blatant clue. "Hidden Music" communicates clearly as an homage to Cubism, celebrating music and delighting viewers as they solve the puzzle. It is classic Glaser. *Karen Chambers*





Glaser played with the elements before finalizing the composition with its straightforward "M" as a clue to the puzzle. The result is an ode to visual literacy.

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TECH talk

by Barry Zuber

Software

Many leading Macintosh programs are now System 7.0 savvy. Letraset,® for example, has started shipping a major upgrade to **ColorStudio,**™ its premier color image creation and manipulation software. ColorStudio includes many new features, such as support for Apple Computer's System 7.0 operating system, more filters and special effects, enhanced user interface, PhotoShop file import, and full CMYK image editing and viewing. For Macintosh. Upgrade $79; new $995. Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. (201) 845-6100. *For more information, circle 340 on reader service card.*

LetraStudio® 2.0 is a new upgrade to Letraset's display type editing program, and is System 7.0 compatible. LetraStudio provides PostScript Type 1, Type 3 and TrueType support, direct import of Adobe Illustrator® line art, editing envelopes, improved accuracy and faster redraws. Custom type created in LetraStudio can be saved as EPS, PICT or Illustrator 1.1 files and can be combined with other graphics programs. $249. Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. (201) 845-6100. *For more information, circle 341 on reader service card.*

Adobe® Systems has announced a System 7.0 compatible version of its drawing and illustration program. **Adobe Illustrator® 3.2** supports AppleEvents and takes advantage of System 7.0 functions, including Publish and Subscribe and TrueType™ font technology. For Macintosh. Upgrade $29; new $595. Adobe Systems Inc., 1585 Charleston Road, Mountain View, CA 94039-7900. (800) 833-6687. *For more information, circle 342 on reader service card.*

Aldus® has released enhancements to FreeHand® for the Macintosh. **Aldus FreeHand 3.1** is a System 7.0 compatible design and illustration program which works with Publish and Subscribe functions, AppleEvents and offers Balloon Help and support for TrueType Apple fonts. Aldus FreeHand 3.1 also includes improved manipulation of graphics and text, file transfer and printing enhancements. For Macintosh. Upgrade $50; new $495. Aldus Corporation, 411 First Avenue South, Seattle, WA 98104. (206) 622-5500. *For more information, circle 343 on reader service card.*

Frame Technology® has announced the release of **FrameReader,**™ a new on-line viewing product for the Macintosh. FrameReader, when teamed with FrameMaker® document publishing software, allows a Macintosh solution for creating, distributing and viewing documents on-line and on-paper. Users are able to electronically access FrameMaker documents created on the Macintosh or any of more than 20 different UNIX platforms running FrameMaker, and it is System 7.0 compatible. $125. Frame Technology, 1010 Rincon Circle, San Jose, CA 95131 (408) 433-3311. *For more information, circle 344 on reader service card.*

Quark® has announced a new QuarkXTension™ that allows documents created in Aldus PageMaker® version 4.0 and 4.01 to be imported into Quark XPress® 3.0. The new filter, called **PM Import,** is for use with the Macintosh® versions of PageMaker. PM Import can be downloaded from the following electronic bulletin board addresses: America OnLine and AppleLink, as well as CompuServe. Quark, Inc., 300 South Jackson, Suite 100, Denver, CO 80209. (800) 356-9363. *For more information, circle 345 on reader service card.*

Now 24-bit image editing and processing is available to the PC user with the introduction of **ImagePrep®** from Computer Presentations, Inc. ImagePrep is a utility for use with Microsoft® Windows™ that contains a collection of color correction, image enhancement and file conversion features. For IBM/compatibles. $295. Computer Presentations, Inc., 1117 Cypress Street, Cincinnati, OH 45206. (513) 281-3222. *For more information, circle 346 on reader service card.*

The HALO Desktop Imager from Media Cybernetics™ is another image editing utility for Windows 3.0 users that provides essential imaging functions for capturing, enhancing and printing graphic images. Media Cybernetics plans to provide add-on modules to the HALO Desktop Imager to provide graphic arts, database and photo touch-up features and a facility to merge hand scanner strips. For IBM/ compatibles. $139, modules $59-$199. Media Cybernetics, 8484 Georgia Avenue, Silver Spring, MD

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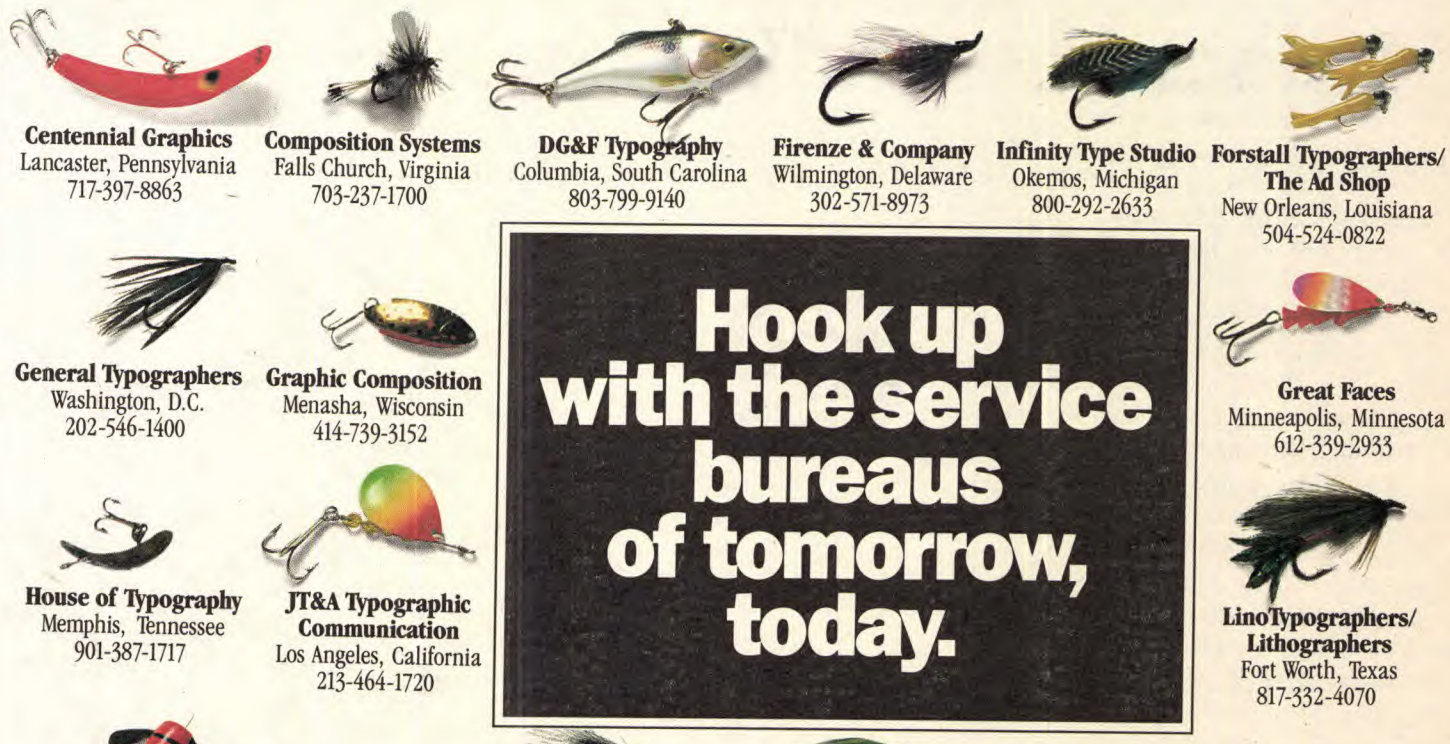

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WHAT'S NEW FROM ITC

Introducing ITC Garamond® Narrow

What is ITC Garamond Narrow? It's a new typographic option that offers a choice between ITC Garamond and ITC Garamond Condensed. It features the authentic proportions for Apple Computer's corporate use, and is ITC's most recent addition to the very popular ITC Garamond type family.

For years, Apple Computer used an electronically condensed version of ITC Garamond as their corporate typeface. There have been some occasions when Apple thought about creating a wholly redesigned typeface based on the proportions of the distorted face, but lack of time and lack of an internal type design team thwarted actual work.

Early this year, Apple decided to approach Bitstream Inc., in Cambridge, with a proposal for developing a true typeface design based on the proportions of Apple's electronic hybrid. Bitstream's design staff, working under the watchful eye of Matthew Carter, proved itself more than equal to the challenge; and within a surprisingly short time a series of carefully rendered typefaces were produced.

The results are shown here.

WHAT'S NEW FROM ITC

ITC Garamond Narrow is available in Light, Book and Bold weights with corresponding italics. Only licensed ITC Subscribers and their sublicensees are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity: ITC *These new typefaces will be available to the public on or after November 18, 1991, depending on each manufacturer's release schedule.*

The sentences shown above are excerpted from the book, *Life With Letters,* by Ed Rondthaler. Each Sentence employs all 26 letters of the alphabet.

ITC Garamond Book Narrow

Pack My Box With Five Dozen Liquor Jugs.

WHAT'S NEW FROM ITC

ITC Garamond Light Narrow

Wolves Exit Quickly As Fanged Zoo Chimps Jabber.

WHAT'S NEW FROM ITC

ITC Garamond Light Narrow Italic

The Quick Brown Fox Jumps Over A Lazy Dog.

ITC Garamond Bold Narrow

Victors Flank Gyp Who Mixed Job Quiz.

ITC Garamond Book Narrow Italic

Six Big Devils From Japan Quickly Forgot How To Waltz.

ITC Garamond Bold Narrow Italic

Oozing Quivering Jellyfish Expectorated By Mad Hawk.

WHAT'S NEW FROM ITC

THE FALL COLLECTION

from BITSTREAM

17 fresh faces

The Bitstream® Typeface Library is known the world over for its quality, variety, and technical excellence. Bitstream offers over 1000 hinted PostScript® Type 1 fonts for the Macintosh.®

Now, Bitstream is pleased to announce the Fall Collection—17 exciting new typefaces for the discriminating designer.

These new faces include the ITC Garamond® Narrow family (featured in this issue of *U&lc*), which was digitized by Bitstream for Apple Computer to meet their specific corporate needs. The compression of ITC Garamond allows economical copyfit, high readability at small point sizes, and a refined elegance at display sizes.

Bitstream is committed to creating new and original designs. The company's latest exclusive is Bitstream Iowan Old Style.™ An original six-weight typeface family, the first to be designed by Iowa sign painter John Downer, Bitstream Iowan Old Style is a hardy, contemporary text face with Chancery italics. Modelled after earlier revivals of romans by Jenson and Griffo, the larger x-height, tighter letterfit, and reproportioned capitals distinguish this design from its predecessors.

The other typefaces in the Fall Collection demonstrate the rich variety of the Bitstream Typeface Library. Allegro is a unique type design combining characteristics of roman and italic, fat face and stencil, and modern and script. Huxley Vertical is an unmistakably American design of the mid-1930s. Modern No. 20 (roman and italic) is the most elegantly refined of English 19th-century display faces. And Calligraphic 421, Bitstream's version of Codex™ by Georg Trump, designer of Trump Mediaeval,™ is a roman display face with heavy calligraphic influence.

Bitstream

For a special offer on 17 fresh faces, or for more information, call Bitstream

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1234567890&$£.,:;!?ÇŒäéñòßû

Bitstream Iowan Old Style Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$£.,:;!?ÇŒäéñòßû

Bitstream Iowan Old Style Bold
Bitstream Iowan Old Style Bold Italic
Bitstream Iowan Old Style Black
Bitstream Iowan Old Style Black Italic

ITC Garamond® Light Narrow
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$£.,:;!?ÇŒäéñòßû

ITC Garamond Light Narrow Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$£.,:;!?ÇŒäéñòßû

ITC Garamond Bold Narrow
ITC Garamond Bold Narrow Italic
ITC Garamond Book Narrow
ITC Garamond Book Narrow Italic

Modern No. 20
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$£.,:;!?ÇŒäéñòßû

Modern No. 20 Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$£.,:;!?ÇŒäéñòßû

Allegro
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$£.,:;!?ÇŒäéñòßû

Calligraphic 421
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$£.,:;!?ÇŒäéñòßû

HUXLEY VERTICAL™
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Circle 235 on Reader Service Card

ITC Typeface Directory for

TYPEFACE DIRECTORY		ITC American Typewriter®	ITC Anna™	ITC Avant Garde Gothic®	ITC Barcelona®	ITC Bauhaus®	ITC Beesknees™	ITC Benguiat®	ITC Benguiat Gothic®	ITC Berkeley Oldstyle®	ITC Bookman®	ITC Caslon No. 224®	ITC Century®	ITC Cheltenham®	ITC Clearface®	ITC Cushing®	ITC Élan®	ITC Eras®	ITC Esprit®	ITC Fenice®	ITC Flora™	ITC Franklin Gothic®	Friz Quadrata	ITC Galliard®	ITC Gamma®	ITC Garamond®	ITC Giovanni™	ITC Golden Type™	ITC Goudy Sans®	ITC Isadora™	ITC Isbell®	Italia	ITC Jamille®	ITC Kabel®	ITC Korinna®	ITC Leawood®	ITC Lubalin Graph®
1 *Adobe Systems Inc.*	IBM	■		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		■	■					■		■	●	■	●
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2 *Agfa Corporation*	IBM	●		■		■		●	■	■	■	■	■	■	■	■		■		■		●	■	■		■						■		■	●	■	●
	Mac	●		■		■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■		■	■		■	■	●	■	■	■	●	■	●
3 *Autologic Inc.*	IBM	■		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■	■	■	■				■	■	■	■	●	■	●
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4 *H. Berthold AG*	IBM																																				
	Mac	●		■				■	■		■											■				■								■	■		■
5 *Bitstream Inc.*	IBM	●		●				●			●			●	●							●		●		●									●		●
	Mac	■		■		■		■	■	■	■	■	■	■	■	■		■		■		■	■	■		■			■		■	■		■	■	■	■
6 *Digital Typeface Corp.*	IBM		■	●			■			■	●		●	●	●			●		■						●								■	●		
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7 *Elsner + Flake Designstudios*	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■
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8 *The Font Company*	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
	Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
9 *FontHaus Inc.*	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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10 *Image Club Graphics Inc.*	IBM	●		●	●	■		●	●	●	●	●	■	●	●	●	■	■	●	●		●	■	●	●	■			■		●	■	■	■	●	●	■
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11 *Linotype-Hell Company*	IBM	■		■		■		●	■	■	■	■	■	■	■	■		■		■		■	■	■		■						■		■	■	■	■
	Mac	■		■		■		●	■	■	■	■	■	■	■	■		■		■		■	■	■		■						■		■	■	■	■
12 *Monotype Typography Inc.*	IBM	■		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		■	■					■		■	●	■	●
	Mac	■		■		■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■		■	■					■		■	●	■	●
13 *QMS Inc.*	IBM			●							●			●								●		●		●									●		●
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14 *Scangraphic*	IBM																																				
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15 *Varityper Inc.*	IBM	■		■	■	■		●	■	■	■	■	■	■	■	■		■		■		●	■	■		■						■		■	●	■	●
	Mac	■		■	■	■		■	■	■	■	■	■	■	■	■		■		■	■	■	■	■		■			■	■	■	■		■	■	■	■

■ complete family ● partial family **Bold Face**–New Release!

Valid as of November 199

International Typeface Corporation (ITC) is pleased to offer the *ITC® Typeface Directory*, which details all ITC® typeface families available for both IBM and Macintosh computer environments from ITC licensed Subscribers. In the chart, squares ■ indicate that the Subscriber offers the complete ITC typeface family. Circles ● indicate a partial availability for that family. For more information, call the *Typeface Directory* at (800) 634-9325 or Fax (212) 752-4752.

Desktop Publishing

	ITC Mendoza Roman™	ITC Mixage®	ITC Modern No. 216®	ITC Mona Lisa Recut™	ITC New Baskerville®	ITC Newtext®	ITC Novarese®	ITC Officina Sans™	ITC Officina Serif™	ITC Pacella®	ITC Panache®	ITC Quay Sans™	ITC Quorum®	ITC Serif Gothic®	ITC Slimbach®	ITC Souvenir®	ITC Stone Informal™	ITC Stone Sans™	ITC Stone Serif™	ITC Studio Script™	ITC Symbol®	ITC Tiepolo®	ITC Tiffany	ITC Usherwood®	ITC Veljovic®	ITC Weidemann®	ITC Zapf Book®	ITC Zapf Chancery®	ITC Zapf Dingbats®	ITC Zapf International®
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7	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
8	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
9		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
10	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
11		■	●		●	■	●			●	●		●	●	●	●	■	■	■		●	■	■	●	●	●	■	●		●
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13					●		■						■	■	■	■	■	■	■		■		●	■	■	■		■	■	
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(508) 658-5600

3 *Autologic Inc.*
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Thousand Oaks, CA 91320
(805) 498-9611

4 *H. Berthold AG*
Teltowkanalstrasse 1-4, D-1000
Berlin 46, Germany
011-49-30-7795-439

5 *Bitstream Inc.*
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Cambridge, MA 02142
(617) 497-6222

6 *Digital Typeface Corporation*
9955 West 69th Street
Eden Prairie, MN 55344
(612) 944-9264

7 *Elsner+Flake Designstudios*
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D-2081 Langeln, Germany
011-49-4-123-4843

8 *The Font Company*
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(602) 998-9711

9 *FontHaus Inc.*
15 Perry Avenue, Suite A8
Norwalk, CT 06850
(800) 942-9110

10 *Image Club Graphics Inc.*
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11 *Linotype-Hell Company*
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(800) 633-1900

12 *Monotype Typography Inc.*
53 West Jackson Boulevard, Suite 504
Chicago, IL 60604
(800) MONOTYPE

13 *QMS Inc.*
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14 *Scangraphic*
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15 *Varityper Inc.*
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Giotto
Giotto Bold
* Gregarian
* *Jott Casual*
* *Jott Quick*
* *Jott Light*
* *Jott Quick Light*
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* Meath
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Micro Bold
Micro Bold Italic
Micro Extended
Micro Ext. Italic
Micro Ext. Bold
Micro Ext. Bold It.
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MONTEREY ITALIC
MONTEREY MEDIUM
MONTEREY BOLD
MONTEREY BOLD ITALIC
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Prelude Script Light Slant
Prelude Script Bold
Prelude Script Bold Slant
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Ritz Italic
Ritz Condensed
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* Sans Serif
* *Sans Serif Italic*
Sans Serif Book
Sans Serif Book Italic
* **Sans Serif Demibold**
* ***Sans Serif Demibold Italic***
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Sans Serif Bold Italic
Sans Serif Bold Condensed
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Circle 242 on Reader Service Card

The Society of Typographic Designers is calling for entries for its first assessment of the current standards of typographic design. Entries are welcome from all countries, where designers have used type as a major integrated aspect of their design solutions.

The Society of Typographic Designers

std TypoGraphic Awards

Call for entries

The awards

There are 17 separate categories covering every aspect of graphic design. Premier awards will be given to all outright winners in each category. Plus a certificate of excellence given to all finalists. There will also be an award given to the 'best submitted' item or co-ordinated items from any category as 'The TypoGraphic Award of 1991', if it is judged to be a significant typographical achievement.

The judges

The judges are drawn from eminent designers from around the world, including Wolfgang Weingart from Switzerland, Hermann Zapf from Germany, Luigi Cesare Maletto from Italy, Peter Simlinger from Austria, Jean Larcher from France, David Quay and Alan Fletcher from Britain.

Write for details and entry form to
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London, 071 734 6925

Typesetting and origination
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London, 071 251 3746

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TECH talk *continued from page 39*

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FOLIO 1,™ from D'pix™ is the first collection of high- and medium-resolution photographic textures, backgrounds and graphic elements designed for computer systems. Images can be used in publishing, graphic design, animation and multimedia applications. FOLIO 1 has a variety of textures including marble, wood, fabric, metal, masonry and contemporary abstract images. The images are available on CD-ROM or 3.5" diskettes. For Mac and IBM/compatibles. Prices start at $399.95. D'pix, P.O. Box 572, Columbus, OH 43216. (800) 238-3749. *For more information, circle 348 on reader service card.*

Aldus unveils FreeHand for Windows: Aldus Corporation has announced a PC version of its award-winning design and illustration software. **Aldus FreeHand® for Microsoft Windows® Version 3.0** provides user interface, graphics and advanced text handling capabilities, autotrace tool, built-in editable clip art and quality output including spot color, Pantone® color and four-color separations. Users experienced with the Macintosh version of FreeHand will find familiar tools and the ability to swap images. For IBM/compatibles. $595. Aldus Corporation, 411 First Avenue South, Seattle, WA 98104. (206) 622-5500. *For more information, circle 349 on reader service card.*

Scrapbook +™ is a Windows clipboard extension that allows users to store, find and view their images more efficiently. Scrapbook + works with all Windows applications such as PageMaker, Ventura Publisher and Corel Draw. For IBM/compatibles. $149.95. Eikon Systems, Inc., 989 East Hillsdale Boulevard, Suite 260, Foster City, CA 94494. (415) 349-4664. *For more information, circle 350 on reader service card.*

Image-In Incorporated has released a new 24-bit true color paint and image processing program for PCs running Windows 3.0. **Image-In-Color** provides 24-bit color scanning, image editing and manipulation tools similar to those previously available only on the Macintosh. Some of the image editing and retouching tools include air brushing, cloning, smudge, text annotation, masking, filters, gradient and flood fills, color correction and separations. For IBM/compatibles. $795. Image-In, Inc., 406 East 79 Street, Minneapolis, MN 55420. (800) 345-3540. *For more information, circle 351 on reader service card.*

Bitstream® Inc. has introduced Bitstream **Makeup**™ **for Windows,** a software program for creating special effects with type. Makeup's advanced text manipulation and graphics features support Adobe Type 1, TrueType and Bitstream Speedo™ typefaces and ships with a package of five typefaces. The program comes with a collection of clip art, background graphics and a gallery of pre-designed illustrations. For IBM/compatibles. $149. Bitstream Inc., 215 First Street, Cambridge, MA 02142. (617) 497-6222. *For more information, circle 352 on reader service card.*

Animation

Autodesk® has released two programs to produce animation on your computer. **Autodesk Animator Pro**™ offers a comprehensive set of tools for the creation of 2D animation. Animator Pro creates animation using five advanced techniques. **3D Studio**™ is a three-dimensional modeling and animation package that creates geometric objects and edits them in a wide variety of ways. Autodesk 3D Studio comes with a built-in materials editor to apply textures to objects. Once a 3D scene is assembled, Autodesk 3D Studio can add any number of variable cameras, lights, shadows and backgrounds. For IBM/compatibles. Autodesk Animator Pro $795, 3D Studio $2,995. Autodesk Multimedia Division, 2320 Marinship Way, Sausalito, CA 94965. (800) 525-2763. *For more information, circle 353 on reader service card.*

Printers and Scanners

Now users can get 1200 dot-per-inch output on their desktops with the high-resolution, plain paper printer from Printware Inc. **The Pro-III**™ is an 11 x 17" format printer that comes with 12 MB of memory and a 40 MB hard drive for storing up to 900 fonts. 1200 dot-per-inch output enables users to use this printer to produce camera-ready mechanicals for many jobs that do not require typeset quality output. The Pro-III is PostScript compatible, supports Adobe Type 1 and 3 fonts and comes with serial, parallel and AppleTalk ports to connect to virtually any computer. $17,990. Printware Inc., 1385 Mendota Heights Road, St. Paul, MN 55120. (800) 456-1616. *For more information, circle 354 on reader service card.*

NewGen Systems Corporation™ has introduced its new T Series 1200 dot-per-inch laser printer. The **TurboPS/1200T** is a PostScript compatible printer that incorporates NewGen's Image Enhancement Technology™ to produce typeset-quality output onto plain paper. The TurboPS/1200T can print on an 11 x 17" page, comes with 18 MB of memory, a SCSI interface to connect hard drives for font storage and direct connect interfaces for Macintosh, IBM® and networks. The T Series printer can be updated throughout its life with the latest fonts and emulations, using a unique download feature from the computer. $16,995. NewGen Systems Corporation, 17580 Newhope Street, Fountain Valley, CA 92708. (714) 641-8600. *For more information, circle 355 on reader service card.*

Tektronix® has announced the **Phaser II PXi,** the first thermal wax color printer to implement Adobe Systems' PostScript® Level 2. The Phaser II PXi is a 300 dot-per-inch thermal wax color printer and the first color printer with PostScript color adjustment. $7,995. Tektronix Inc., 26600 S.W. Parkway, Wilsonville, OR 97070. (503) 685-3150. *For more information, circle 356 on reader service card.*

Eastman Kodak has recently launched three new thermal printers that can produce images from a variety of digital or video sources. The **Kodak XLT7720** digital continuous tone printer can produce full-color overhead transparencies or prints in four minutes. $24,995. Both the Kodak thermal printer **S6600** and the thermal printer **P6600** produce 4 x 5" images 17 percent faster than products previously available. The P6600 is suited for integration into systems developed for the "personalization" market; the S6600 produces color continuous tone and black and white prints and transparencies from video or digital sources. $4,300. Eastman Kodak Co., 343 State Street, Rochester, NY 14650. (716) 724-4000. *For more information, circle 357 on reader service card.*

Microtek has begun shipping its new line of color scanners. The **ScanMaker 600Z** flat bed scanner is capable of

continued on page 52

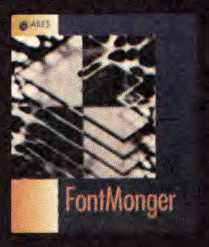
CONFLICTS OF ALL TYPES SOLVED. $99.95.

Now all your fonts can get along.

Because FontMonger™ software converts type formats between PostScript® Type 1 (for use in Adobe Type Manager™), Type 3 and TrueType™ (for System 7.0). It also provides complete Adobe Illustrator® support for TrueType, since all your converted fonts can be imported and exported as Illustrator files.

You can even generate customized typefaces and characters — such as obliques, true fractions, small caps, graphics and logos — and load them directly into your existing fonts.

So call 1-415-578-9090 for the name of the FontMonger dealer nearest you. And solve your type conflicts once and for all.



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ARES Software Corporation

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Circle 261 on Reader Service Card

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At Digital Typeface Corporation™ (DTC), we believe in putting our best face forward every time. That's why our dedicated group of typographers has created a type library of some of the most elegant, practical, and popular PostScript® Type 1 typefaces in use today—all ATM® compatible.

Our font quality is second to none. Rather than evening out stroke and serif widths to "regularize" fonts for low-resolution printing (as some vendors do), we keep all the subtleties of the original designs intact. DTC employs high-quality hinting data to ensure that your fonts look great at any size or resolution. Our typefaces include over 450 carefully positioned kerning pairs (more than any other vendor!). And they'll install quickly and easily, ready for use with your favorite Macintosh® or PC applications.

Exquisite Choices

The DTC type library boasts over 300 typefaces in a wide range of serif, sans serif, decorative, script, and special "pi font" varieties. DTC also offers a number of different ways to purchase type: in small-sized Sets (2 to 6 fonts), mid-sized Collections (11 to 17 fonts), or full-sized Volumes (100 fonts).

No matter what your need, Digital Typeface Corporation can help you quickly expand your expressive range with type that captivates and effectively communicates the precise tone, nuance, and style that you want your materials to convey.

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Best of all, you can gain this typographic flexibility at incredibly affordable prices. Each MasterWorks Volume of 100 distinctive typefaces costs just $995—that's only $9.95 per font, a price you can't match anywhere else. Sets and Collections range from $95 to $295.

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Published by:

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*When you purchase a DTC MasterWorks Volume.

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Circle 248 on Reader Service Card

Queblo™ Images Announces A New & Exciting Product Line For Desktop Publishing

Brentwood, NY - QUEBLO™ Images, a division of Caddylak Systems, Inc., is introducing a new line of specialty papers, pre-printed layouts and software templates to meet the needs of users from novices to the most sophisticated desktop publishers. This announcement for QUEBLO™ Images was made by Joe Tripi, Director of Marketing for Caddylak Systems, Inc.

According to Tripi, "QUEBLO™ products help our customers to fully experience the miracle of desktop publishing by giving them the supplies and expertise to design and produce, in-house, a wide range of advertising and promotional display ads, brochures, folders, self-mailers, flyers, newsletters, business forms, etc."

QUEBLO™ products are sold by mail and all orders that are received by 1P.M. Eastern Standard Time will be out for delivery by the end of the day.

QUEBLO™'s new line - which includes exotic papers, pre-printed layouts, matching envelopes, transparencies, labels and recycled papers - works with laser printers and copy machines and is divided into four categories:

Queblo™ Specialty Papers

Include laser and copier compatible sheets in 100 sheet boxes and 500 sheet reams and come in a variety of styles that range from marbleized, linen and neons to fine laser stationery papers. Rounding out the line are matching envelopes, card stocks, labels and transparencies.

Queblo™ Pre-Printed Layout Sheets

Offer special designs on 24 lb. laser compatible paper with 4-color patterns, textures and graphics to produce color brochures, flyers, letterheads, self-mailers, etc. Many of the designs include pre-scored or perforated sheets to produce tri-fold mailers with business reply, Rolodex® cards and 10 - Up business cards.

Queblo™ Software Templates

Are pre-designed layouts available in both IBM and Macintosh formats that can be accessed through a page layout program (i.e. Pagemaker™) to create business stationery, brochures, flyers, newsletters, business forms, etc. Customers can select from over 200 layouts - each packaged with a booklet of design basics and tips to help achieve professional results.

Queblo™ Paper Kits

This unique paper kit contains over 300 pre-printed, exotic and scored and perforated samples - all designed and tested for use in copiers and laser printers. Also included are samples of labels, transparencies and a Paper Selection Guide.

All of these items are neatly packaged in a three ring binder for easy updating of QUEBLO™ products.

"The marketing plan for QUEBLO'S™ new product line includes mailing over a million catalogs by January, in addition to a very aggressive advertising presence in the trade press," stated Tripi.

To kick off the new advertising campaign, QUEBLO™ ads will feature a $12.95 Specialty Paper Selection/Artist's Scaling Guide free for the asking. For a free Specialty Paper Selection Guide and QUEBLO™ catalog call (516) 254-2000, FAX (516) 254-2018 or write QUEBLO™ Images, a division of Caddylak Systems, Inc., 131 Heartland Blvd., Brentwood, New York 11717-0698. Ask for item #9PA-8000.

We've Reinvented the Wheel... ...and it's Yours FREE!

(a $12.95 Value)

Select From Over 150 Exotic Papers for Laser Printers & Copiers. Available in 100 Sheet Boxes and 500 Sheet Reams.

You'll find this handy, easy-to-use QUEBLO Paper Selection/Layout Guide listed in our 1992 catalog at a cost of $12.95. Why are we offering it to you at no cost or obligation? It's simply our way of introducing you to QUEBLO's extensive line of exotic and recycled papers, pre-printed layouts, matching envelopes, labels and transparencies.

QUEBLO specialty papers offer you a virtual artist's palette of designer colors, textures and finishes that cover the spectrum from vivid hues to subtle tints. And each paper comes in a variety of colors and packaging (100 sheet packs and reams) to meet your most demanding laser printer, copier and desktop publishing needs. Simply move the QUEBLO Paper Guide to the desired color swatch to reveal the complete specifications. The QUEBLO Paper Guide includes size, color, texture, accessories (card/cover stock and envelopes) and equipment compatibility information for over 150 papers! The flip side is a valuable Layout Guide with Line and Type Gauges and a handy Artwork Scaling Guide (shown bottom left).

Be sure to send for your QUEBLO Paper Selection/Layout Guide and 1992 catalog today while supplies last.

QUEBLO™

To: QUEBLO Images, 131 Heartland Blvd., P.O. Box 1322, Brentwood, NY 11717-0698 (516)254-2000 / Fax: (516)254-2018

Please send me your QUEBLO Paper Selection/Layout Guide (Item #9PA-8000) at no cost or obligation.

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FUSE 1:
Phil Baines
Neville Brody
Malcolm Garrett
Ian Swift

FUSE 2:
Erik van Blokland
Max Kisman
Just van Rossum
Gerard Unger

FUSE

FUSE is a new venture in experimental type design, conceived and designed by Neville Brody containing four fonts digitised for Macintosh.

The FUSE disk is accompanied by four A2 posters showing each typeface in creative application together with an editorial brochure.

FUSE appears quarterly in limited editions.

The first issue features four british designers, the second issue four dutch designers.

FUSE is exclusive to FontShop.

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- supply translations on disk or by modem as files that import directly and easily into your own PostScript page make-up programs (embedded hyphenation coding available in some languages).

In short, our *PostScript Partnership* services coordinate with your own PostScript document production to help produce first-rate foreign language versions with maximum convenience and surprisingly low cost.
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Circle 212 on Reader Service Card

A Letter From Parma

Giambattista Bodoni

Dear Reader,
This year's ATypI (Association Typographique Internationale) Congress was held in Parma, Italy, in September. Parma is a city filled with passions—for food, architecture, history, and Giambattista Bodoni (who did his life's work here). A perfect setting for ATypI's Congress, which turned into a Renaissance drama of power and politics. The issue: the fate of ATypI.

Act I. Opening scene. Setting: The Bibloteca Palatina and the Pilotta Palace. Here the ATypI attendees were warmly welcomed and were charmed by the sheer grandeur of the place. Amid the precious volumes and sweeping staircases and the 16th century Teatro Farnese, the ATypI membership mingled.

Act I. Scene 2. Setting: A large room at the Palazzo Soragna. From the moment the chairman of the Manufacturers Committee, Rene Kerfante, introduced the new ATypI president, Ernst-Erich Marhencke, the real agenda of this year's Congress became evident. The theme was "From Bodoni to the 21st Century," but the issue was how ATypI could effectively politically organize for the future.

Marhencke had been appointed by the ATypI Board by one vote, and several members expressed dissatisfaction with the voting procedure.

Two current issues, the new president stated, were this group's main concerns: licensing and protection of typefaces, and dealing with new technology. These points were deemed crucial to the entire membership, but questions asked by the members were related to how ATypI intended to respond to them. At this meeting, procedure took precedence over issues. This was rectified immediately when Matthew Carter chaired the Designers Committee meeting where all views were aired.

Act 1. Scene 3. Setting: Fondazione Magnani-Rocca, International Typeface Corporation's party. This private art gallery was the venue for a concert and dinner hosted by ITC. The evening began well with opening speeches by ITC president Mark Batty (who dedicated the

event to the late Aaron Burns, cofounder of ITC) and Italian publishing mogul Franco Maria Ricci followed by the Orchestra Sinfonica Dell'Emilia-Romagna "Arturo Toscanini" performing Hindemith and Bach. Then came the rain. We dined outside in a storm where there had been a drought for several months. In the downpour, Allan Haley announced ITC's collaboration with Xerox, Agfa Corporation and Adobe in developing an ITC Bodoni typeface using Adobe's Multiple Master technology (more to come in a future issue of *U&lc*). An ITC-produced limited edition of a book on Bodoni was also presented to the guests.

Act II. Scene 1. Setting: Palazza Soragno. Forum Meetings. Mark Batty led a panel dealing with equipment manufacturers and type producers. Representatives of Adobe, Digital Equipment Corporation, Microsoft and Xerox joined with Berthold, Linotype, Monotype, Agfa Corporation, Bitstream, ITC and the Font Bureau. The equipment manufacturers outlined recent technical advances and how these impacted the type industry. This forum snapped the week's proceedings into another dimension. As each presenter summarized each company's projection of expanded uses and markets for type, the implications for type producers and ATypI became glaring. Should ATypI, for example, expand its educational commitment to meet the needs of the millions of ordinary end users of type? If anyone who can buy a typeface now has the capability to alter its design, what role does ATypI have as an arbiter of type quality and the champion of the protection of typefaces?

Act II. Scene 2. Setting: Castle Torrechiara. The City of Parma offered a gala evening with a recital of arias and a cocktail dinner for the ATypI attendees. We listened and ate, huddled into a room or under arches because of a storm of operatic proportions.

Act. III. Scene 1. Convento di San Giovanni adjacent to the Duomo in Parma. The ATypI Annual General Meeting. Another kind of storm: the attendees again addressed the issues of leadership and organization reflecting the meetings of the ATypI Board and the political discussions at the Hotel Baglioni Bar. The main concern was the ATypI Board. Two new members were added, one existing member was dropped, but voting procedures for a write-in vote for six vacant Board positions became so confused that members were visibly rankled. A positive step taken by ATypI was the appointment of a task force to report to the Board three months before the next AGM on how to make the organization more effective.

The feeling after the meeting was that the extraordinary opportunity to galvanize the energy and voting power of this committed membership had been tragically wasted, leaving the new president of ATypI to find ways to hold together this organization. The future could have been forged. Instead, it has been postponed.

Next act—Budapest, September, 1992. ATypI Annual General Meeting. Margaret Richardson

ATypI
PARMA 1991

Who's New at ITC

New ITC Subscribers* Include:

DIGI-FONTS, Inc.

DIGI-FONTS, Inc. (Golden, CO), under a newly signed agreement with International Typeface Corporation, is expanding its current typeface collection to include ITC® typefaces. The new collection will be offered in several scalable formats for both HP LaserJet® and PostScript® printers.

DIGI-FONTS, Inc.
528 Commons Drive
Golden, CO 80401
(303) 526-9435

ITC

Ryley Communications Limited

Ryley Communications Limited (Wimborne, Dorset, England) signed a licensing agreement with International Typeface Corporation to provide ITC® typefaces for use in the CapGen Series 2 television character generator.

Ryley Communications Limited
39 Haviland Road
Ferndown Industrial Estate
Wimborne
Dorset BH21 7SA
England
(0202) 871313

ITC

Helix Limited

Helix Limited (Stourbridge, England) has recently signed an agreement with International Typeface Corporation to reproduce the Letraset® Superstar™ Shadow typeface on a new lettering and numbering guide. Helix Ltd. is a leader in the UK and USA with their range of mass market moulded lettering guides and stencils.

Helix Limited
PO Box 15
Lye
Stourbridge
West Midlands DY9 7AJ
England
(0384) 424441

ITC

Seaside Software Incorporated

Seaside Software Incorporated (Chigasaki, Kanagawa, Japan) is a software development company specializing in digital typefaces. As the Japan representative of URW GmbH (Hamburg, Germany), Seaside is now able to distribute ITC® typefaces as a part of their URW Font Typeface Collection.

Seaside Software Incorporated
Clio Chikasaki 2-bankan #301
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Chigasaki, Kanagawa
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ITC

*ITC Subscriber companies are those companies which have a licensing agreement with International Typeface Corporation to manufacture and sell ITC® typefaces.

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Circle 251 on Reader Service Card

TECH talk *continued from page 45*

scanning at resolutions up to 600 dots-per-inch and capture 24-bit color. The scanner can also capture 8-bit gray scale and black & white line art and as well as black & white line art and halftone images. The ScanMaker 600Z is available for IBM/compatibles and the product comes bundled with PhotoStyler for $1,995. The ScanMaker 600ZS features a built-in SCSI interface for the Macintosh and comes bundled with a complete version of Adobe PhotoShop™ for $2,195. Microtek Lab, Inc. 680 Know Street, Torrance, CA 90505. Call (800) 654-4160 or (213) 321-2121. *For more information, circle 358 on reader service card.*

Computers and Systems

Apple has announced several new products for use in the graphic design industry. The **Apple OneScanner**™ allows users to now incorporate photographs and artwork into documents both quickly and easily. The OneScanner scans in black & white or up to 256 levels of gray and comes with software to provide one-button scanning for both novice and professional users. Suggested retail price is $1,299. Apple Computer, Inc., 20525 Mariani Avenue, Cupertino, CA 95014. (408) 996-1010. *For more information, circle 359 on reader service card.*

Apple's newest high-end display is the **Macintosh 21" Color Display,** which allows two full page views, high-quality true color images supporting up to 16.7 million colors, and the ability to display any combination of graphics, text and video applications. The 21" Color Display can be used with any member of the Macintosh II family equipped with a Macintosh Display Card or a supported third-party video card. Suggested retail price of the monitor is $4,599. *For more information, circle 360 on reader service card.*

Two laser printers round out Apple's new product announcements. **The LaserWriter® IIf** and **LaserWriter IIg** feature advanced grayscale and textprinting capabilities. They offer up to twice the speed of Apple's LaserWriter IINTX and a range of connectivity options for Macintosh and other computer platforms. These 300 dot-per-inch printers are Apple's first to incorporate Adobe Systems PostScript® Level 2 page description language. Retail price of the LaserWriter IIf is $3,599 while the retail price of the faster LaserWriter IIg is $4,599. *For more information, circle 361 on reader service card.*

CoOperative Printing Solutions, Inc. has announced a PostScript spooler and combination file server that provides productivity gains in your networked environments. **PServe Advanced Document Server**™ stores high-resolution images and color separations on the file server while using low-resolution preview files in your application. At print time, the server will fetch the high-resolution file and insert it as required. $5,000-7,000 for software, $25,000 for complete system. CoOperative Printing Solutions, Inc., 5950 Live Oak Parkway, Suite 175, Norcross, GA 30093. (404) 840-0810. *For more information, circle 362 on reader service card.*

Fonts

Altsys® Corporation is shipping version 3.3 of **Fontographer®** that includes the ability to read and write TrueType™ fonts for the Apple® Macintosh® and IBM/compatible systems using Windows. Macintosh users can design and edit TrueType fonts and convert their existing PostScript® language typefaces to TrueType. The TrueType fonts that Fontographer produces are automatically drawn and hinted using the full capabilities of the TrueType format. For Macintosh. Upgrade $20, new software $495. Altsys Corporation, 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060. *For more information, circle 363 on reader service card.*

Digital Typeface Corporation™ (DTC) is now shipping Volume 2 of its popular MasterWorks™ package of 100 bundled PostScript Type 1 outline fonts. **MasterWorks Volume 2** gives users a broad variety of classic serif and sans serif faces, along with an assortment of decorative and script fonts for display and specialty applications. The MasterWorks volumes offer an average of 450 kerning pairs per face (compared to an average of 200 kerning pairs from other vendors) for tighter character spacing and better readability, typeface hinting for accurate type rendering on 300 dot-per-inch laserprinters and compatibility with Adobe Type Manager.® The MasterWorks Volume 2 includes world-class typefaces from foundries such as International Typeface Corporation (ITC), URW and DTC. For Macintosh and IBM/compatibles. $995. Digital Typeface Corporation. 9955 West 69th Street, Eden Prairie, MN 55344. (612) 944-9264. *For more information, circle 364 on reader service card.*

Letraset has moved into the TrueType® market by announcing its first library of TrueType typefaces, called **Fontek.**™ Letraset will convert 60 of its most popular display typefaces to TrueType and Type 1 formats for the Fontek line. Each library is full of special characters, alternates, symbols, flourishes, swashes and ligatures. Both PostScript Type 1 and TrueType font formats are contained on each disk. For Macintosh. $39.95 for each font. Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. (201) 845-6100. *For more information, circle 365 on reader service card.*

Bitstream has announced the availability of more than 1000 typefaces on CD-ROM. Bitstream Type Treasury™ contains the **Bitstream Typeface Library** for the Macintosh in PostScript Type 1 format plus a selection of TrueType fonts. Users can preview the fonts in Macintosh applications before purchasing the printer font outlines, and purchase access codes over the phone to unlock the printer fonts. $69 for the CD and four typefaces. Bitstream Inc., 215 First Street, Cambridge, MA 02142. (617) 497-6222. *For more information, circle 366 on reader service card.*

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also principal of Egeland Wood & Zuber Inc., a graphic design and advertising agency.

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Type Usage Amoung U&lc Readers

by Cynthia J.D. Hollandsworth

Earlier this year Agfa Corporation conducted a survey of a large portion of the graphic design and graphic services community to obtain a snapshot of the ways in which designers were using PostScript in their work, and especially how they were using PostScript type.

The survey was designed to reveal what designers were using in the way of equipment, programs, services, font complements, and most importantly, which typefaces were being used the most. We had heard a lot of anecdotal evidence that indicated typeface use was declining, and that designers were choosing typefaces based on what was available in the printer (and therefore free), as opposed to purchasing many different fonts for new jobs. The results of the survey, however, showed that quite the opposite is true. It revealed positive figures and statistics about typeface use and type library size.

We asked a selected group of *U&lc* readers to answer the survey, and 15% of you responded. From this figure it is possible for us to make some generalizations regarding your work habits that are fascinating, and in some cases very surprising.

continued on page 54

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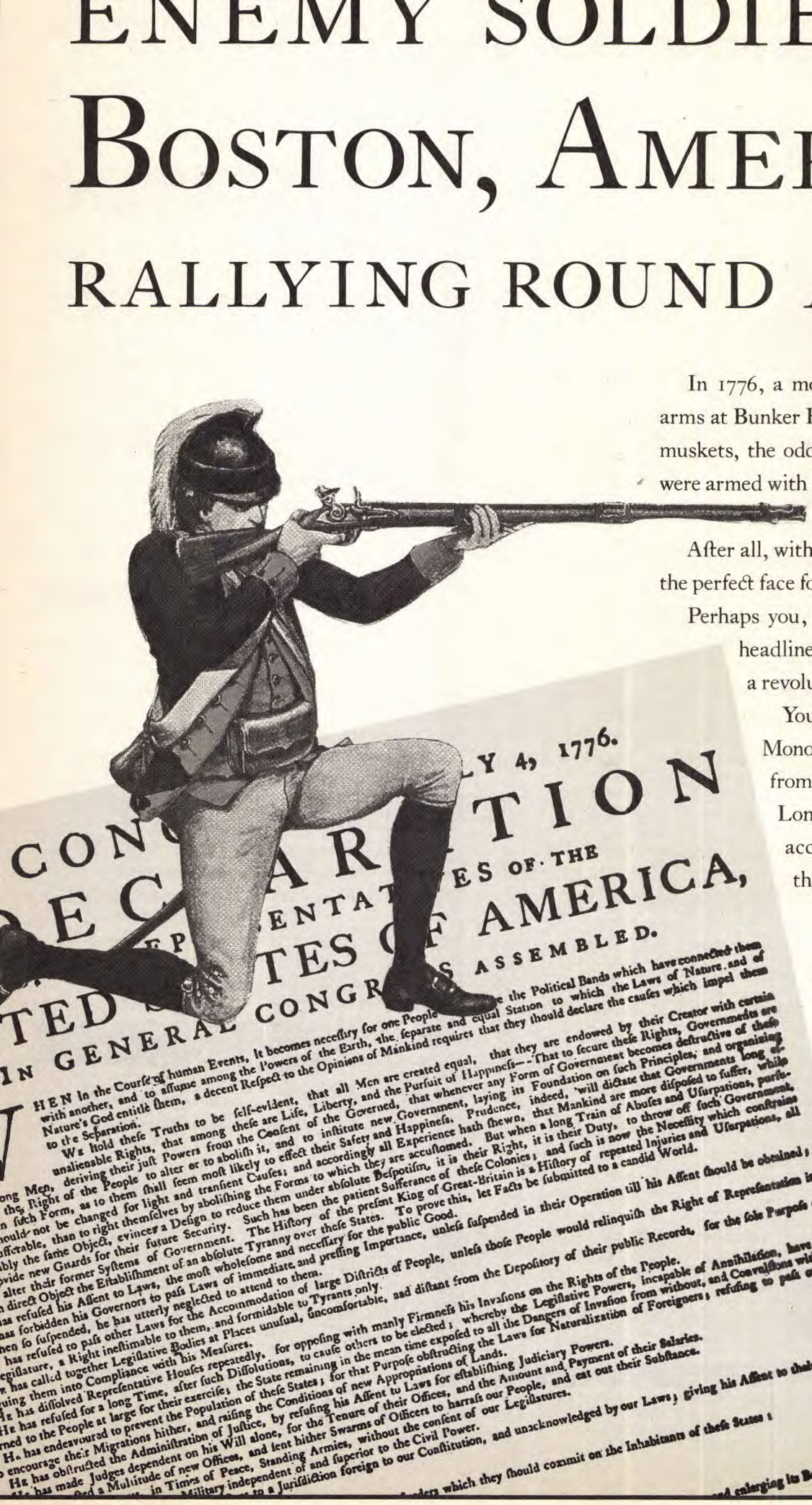

In 1776, a motley band of farmers, blacksmiths and innkeepers took up arms at Bunker Hill and Trenton. Low on gunpowder and carrying outmoded muskets, the odds against them were overwhelming. Luckily, however, they were armed with a more devastating weapon.

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TECH talk *continued from page 52*

The percentages mentioned in this article are those from the *U&lc* reader survey only, not the entire survey result. We tried to reach designers who had small businesses, and we were successful, with 48% of those responding having fewer than 3 employees, and 69% fewer than 6. It was important to us that we try to reach smaller design firms because we really wanted to see how the average designer, not the larger, more wealthy companies and agencies, was using PostScript in the workplace.

PostScript's Popularity

Perhaps the most interesting response is that 89% use PostScript in your design work. Of this percentage, 74% used Macintoshes and 21% used PCs. We did not expect such a high percentage of systems use among the *U&lc* readership, and it shows how quickly and thoroughly the benefits of using PostScript for design work has permeated the design environment. When we asked what percentage of design work was done using PostScript, 62% said that between half and all your work was done with PostScript, with the laser output from a high resolution device used as the final art.

The survey showed that the *U&lc* readers are technically sophisticated users, with 52% reporting that they scan black and white images with their own scanners, using an average of two or three different software programs in the process of manipulating the images. Many of you (39%) also scan and separate your own color images. You rate yourselves generally satisfied with the quality of your black and white and color separation work. For black and white work most of you use Freehand and Illustrator, and for color most of you say you use Adobe PhotoShop.

Expanding Type Libraries

We were happy to see that you have purchased and used a lot of different typefaces, much more than we had expected. An impressive 42% owned more than 50 typefaces, and 18% owned more than 100. When we asked for the percentage of new jobs for which you would purchase a new typeface, 66% reported that it is from 1-25% of the time, and 23% reported 26-50% of the time. Half of you need the new type by the next day, but are willing to pay a premium for type to be delivered within two hours or the same day. Most of you are satisfied with the current PostScript character set, and about half of you use Adobe Expert Sets. Adobe Type Manager is apparently used by more of you (86%) than any other software product.

QuarkXpress Versus Aldus Pagemaker

What about the debate between Quark XPress and Aldus Pagemaker? Quark wins by a significant margin, 80% to Pagemaker's 61%. These numbers indicate that many of you use both, as well as Microsoft Word (65%), Adobe Illustrator (78%), Aldus Freehand (70%), and many other programs. It appears that very few readers are using type customizing and digitizing programs, which surprised us, because many manufacturers thought that when these programs became available designers would start designing their own typefaces.

Type Sources

U&lc readers learn about typefaces from many sources, including trade magazines and the advice of friends. But you make your buying decisions primarily by using three sources: Adobe's *Font & Function*, ITC's *U&lc*, and manufacturer's brochures. You purchase your typefaces principally from manufacturers (73%) and discount vendors (63%), and from service bureaus (20%). Few of you go to the computer store and purchase type off the shelf; you receive it by express mail instead. You are also conscious of brand names; 78% reported that it is important that the typeface be true Adobe PostScript.

PostScript's Strengths and Weaknesses

We asked you to evaluate the strengths and weaknesses of PostScript as a design tool, offering a list of features. The two primary strengths that were indicated were text and graphics capability (51%) and flexibility (50%); while the two primary weaknesses were size of available library (45%) and price (44%). The selection of size of available library as the main weakness of PostScript was an unexpected result. This is the year that the Adobe library reached 1000 type-

continued on page 59

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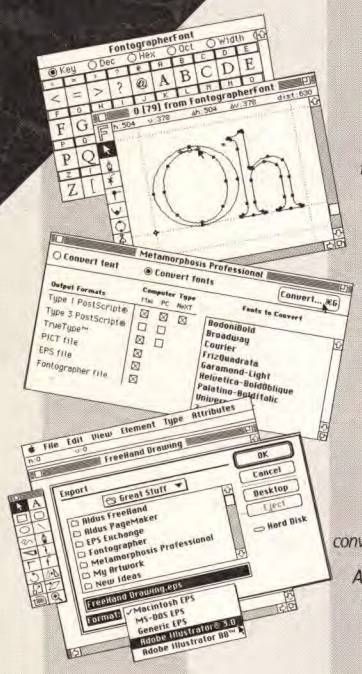

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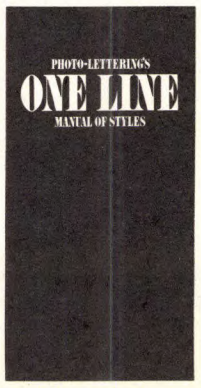

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c.

ABCEGKSSabgghjkqrssz?

d.

AABCDEFGKMMSSRRYYAABCDEFGQSSZ?

e.

ABDEGJKSabcghjrskmz?

f.

ABCDEFGHJKRSVABCDEGHJKMPQSZ?

g.

ABCFGSabcgkrsz?

h.

ABCHabghz

i.

ABCABCDEFGHIJKLMNOPQRSTUVWXYZ123456789?

j.

ABCDGSabcghjksz?

k.

ABCDEFGHIJKLMNOPQRSTZ?

l.

ABCDEFGHJKLMNOPQRSabcdefghjkmnoprstz?

m.

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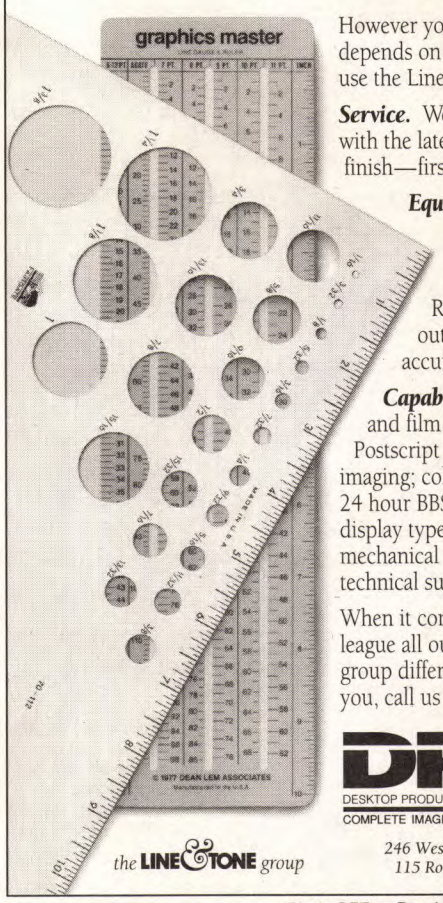

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TECH talk *continued from page 54*

faces, and as many as 30 other vendors are offering over 6500 typefaces in Type1 format, so we interpret this as a mandate to the type developers that new typefaces continue to be of major importance to the graphic design market.

Popular Typefaces

We turned to service bureaus to find out which typefaces were being used most often by the graphic design community. Approximately half of the jobs received by service bureaus are being set with typefaces from the Apple LaserWriter core fonts (ITC Avant Garde Gothic,® ITC Bookman,® New Century Schoolbook, Courier, Helvetica, Palatino, Times, and ITC Zapf Chancery® Medium Italic.) This result is a lower percentage than expected, based on anecdotal evidence prior to the survey. We requested the service bureaus to list the next five most frequently used typefaces, and discovered some fascinating results.

These typefaces account for approximately 15% of all jobs set by service bureaus: ITC Garamond® (16%), Futura (10%), Helvetica versions (9.5%), Goudy Old Style (8%), Optima (6%), Century Old Style (4%), Univers (3%), Adobe Garamond (2%), and a group of 13 ITC typefaces (21% together). Each list from the service bureaus showed the most frequently specified typeface, and in this category Linotype faces were first 19% of the time, and ITC typefaces were first 45% of the time. In the overall Top five lineup, Linotype typeface designs were identified 30% of the time, and ITC designs were identified 43% of the time.

Clearly the most popular typeface specified by designers in 1990-91 is ITC Garamond and ITC Garamond Condensed. The popularity of this design in print advertising, and especially in Apple Computer and related electronic prepress systems corporate identities, has no doubt spurred the use of this beautiful typeface.

The survey results showed that the use of PostScript equipment, programs, and type has expanded to include virtually the entire graphic design market. Consumers of these products are sophisticated, using all features available in the electronic prepress technology to help them do their work, including black and white and color imaging. Typefaces are a critical element in this work, and have been identified in the survey as the weakest link in the chain of products because there is not a large enough library of designs available. Naturally, this news is welcomed by those who design and manufacture typefaces.

Cynthia J.D. Hollandsworth is manager of type design and development at Agfa Corporation.

On November 25, Hollandsworth will discuss the complete findings of this survey at a meeting of the Type Directors Club in New York City.

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Bold
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Light Condensed
Medium Condensed
Bold Condensed

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Extra Light Oblique
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Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

B

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy

ITC BEEKNEES™

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Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

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Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

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Book Italic
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Medium Italic
Bold
Bold Italic
Black
Black Italic

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Light Italic
Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

C

ITC Caslon 224®
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Book Italic
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Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
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Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
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Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
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Bold Italic
Ultra
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Book Condensed Italic
Bold Condensed
Bold Condensed Italic
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Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

E

ITC Élan®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

F

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Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora®
Medium
Bold

ITC Franklin Gothic®
Book
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Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

G

ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
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ITC Gamma®
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Medium
Medium Italic
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Book Italic
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Light Narrow
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Bold Narrow
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Light Condensed Italic
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Black

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Medium Italic
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Bold Italic
Heavy
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Book
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Bold

J

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Bold Italic
Black
Black Italic

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Book
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Demi
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Ultra

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Regular
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Extra Bold
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Heavy
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Medium Italic
Bold
Bold Italic
Black
Black Italic

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Extra Light
Extra Light Oblique
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Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

M

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Medium Italic
Bold
Bold Italic

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Heavy
Black

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Book Italic
Medium
Medium Italic
Bold
Bold Italic
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Black Italic

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Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

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Medium Italic
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Semi Bold Italic
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Bold Italic

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Bold
Bold Italic

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Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

T

ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

U

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

W

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

Z

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

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Light
Light Italic
Medium
Medium Italic
Demi
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بطرس مسطرة أبيض مائل	LIGHT ITALIC
بطرس مسطرة متوسط	MEDIUM
بطرس مسطرة متوسط مائل	MEDIUM ITALIC
بطرس مسطرة أسود	BOLD
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Joyce R. Kaye, International Typeface Corporation, 2 Hammarskjold Plaza, New York, NY 10017-2991

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A. TOTAL NO. COPIES *(Net Press Run)*	189,095	185,755
B. PAID AND/OR REQUESTED CIRCULATION 1. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES	2,362	3,500
2. MAIL SUBSCRIPTION	174,267	169,331
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2. RETURN FROM NEWS AGENTS	N/A	N/A
G. TOTAL *(Sum of E, F1 and 2—should equal net press run shown in A)*	189,095	185,755

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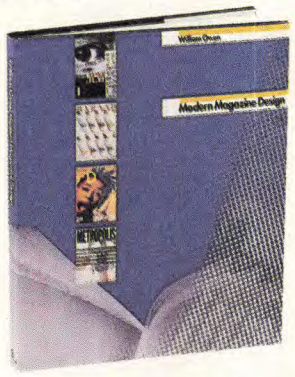
NEW ARRIVAL

#1074
Modern Magazine Design
by William Owen



Of all the vehicles for graphic design, magazines are undoubtedly one of the richest sources of innovative, exciting ideas for readers and designers alike. Recent developments in printing technology and design methods have been extraordinarily rapid, making an up-to-date book on the subject of particular interest to students, professionals and laypersons.

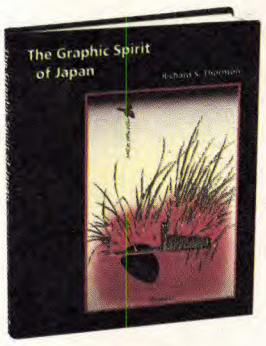
This book is presented in two parts. Part One deals with the history of magazine design from its inception to the 1980s, putting into context such notables as Bauhaus, Brodovitch, and Fleckhaus. Part Two analyzes today's successful magazine designs from all over the world. Owen shows how good designers rise to the challenge of grids, the use of photography and illustration, and decisions about typography. The book concludes with a look at electronic magazines designed and distributed on computer-readable disks.

William Owen has worked as a journalist, designer and magazine consultant in major British publishing houses and writes regularly for the design press.

240 pages. 9" x 11½". Hardbound.
340 illustrations, 200 in color.
#1074
$50.00, U.S. $54.95, Canada.
Elsewhere, $62.00

NEW ARRIVAL

#1075
The Graphic Spirit of Japan
by Richard S. Thornton



Japan's unique graphic design tradition is explored in this comprehensive survey. It offers both a historical and contemporary review of graphic design in Japan, and addresses American and European influences on Japanese graphic design.

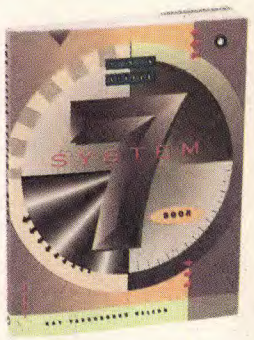
The author analyzes in detail all the major events and personalities which have contributed to this extraordinary flowering of design in Japan over the last century, drawing on first-hand interviews with many of the most important figures practicing today. *The Graphic Spirit of Japan* reproduces in lavish illustration the best work of the century, including that of many contemporary designers who have up until now remained relatively unknown and unpublished in the West. It will be an invaluable reference for all those interested in the graphic image, and will make a major contribution to our understanding of Japanese art and culture.

Richard Thornton is a Professor of Art at the University of Connecticut. He lectures regularly in the USA and Japan and is considered an authority on Japanese graphic design in both countries. He has also written for *Graphic Design*, *Print* and *The AIGA Journal*.

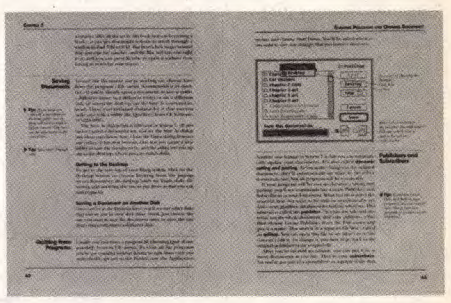
240 pages. Hardbound.
9" x 11½". 212 color illustrations.
#1075
$49.95, U.S. $54.95, Canada.
Elsewhere, $61.95.

NEW ARRIVAL

#1076
The Little System 7 Book
by Kay Yarborough Nelson



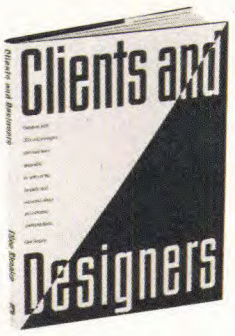
Teach yourself the essentials of System 7 and skip the technical mumbo jumbo! In clear, simple English, this book explains System 7's most useful features without burdening you with needless technical details. Covered here is everything you need to know to take advantage of System 7's virtual memory, desk accessories, and the new Finder and Control Panels. It covers TrueType, tricks for multitasking, and ways to customize your system for the way you work. Logically organized, carefully indexed, and loaded with helpful tips and shortcuts—a first-rate reference.



Kay Yarborough Nelson is one of the nation's most prolific computer writers. She has written or co-authored over 15 books that have been translated into seven languages.

144 pages. Softbound.
7" x 9". Illustrated.
#1076
$12.95, U.S. $17.95, Canada.
Elsewhere, $24.95.

#1070
Clients and Designers
by Ellen Shapiro



While most graphic design books address designers, this one takes a different approach addresses the client. Ms. Shapiro interviews 22 executives to discuss their opinions about the importance of design to their organizations. This book will help clients and designers achieve stronger working relationships that will lead to more successful businesses.

176 pages. 8¼" x 11". Hardcover.
163 full-color, 86 black and white illustrations.
#1070
$35.00, U.S. $39.95, Canada.
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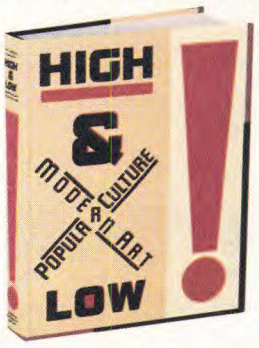
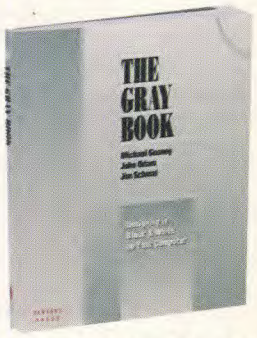
#1071
High & Low
Modern Art, Popular Culture
by Kirk Varnedoe and Adam Gopnik



An openness to popular culture has been one of the defining characteristics of modern art. This striking book, the catalog of a major exhibition which opened at The Museum of Modern Art last year, is the first encompassing history of that century-long dialogue between "high" and "low."

464 pages. 9½" x 12". Hardbound.
Bibliography, notes, index of illustrations.
625 illustrations, including 220 in full color.
#1071
$60.00, U.S. $65.00, Canada.
Elsewhere, $75.00.

#1072
The Gray Book
by Michael Gosney, John Odam, Jim Schmal



Designing on your PC need not be an expensive, elaborate process. By following some of the basic design principles explored here, you can create stunning pages in black, white and the many shades of gray in between. This is an invaluable reference tool that should be part of every desktop publisher's toolbox.

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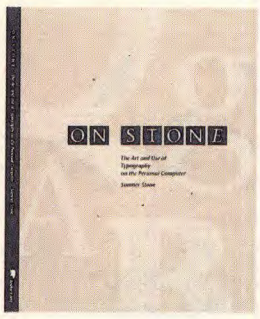
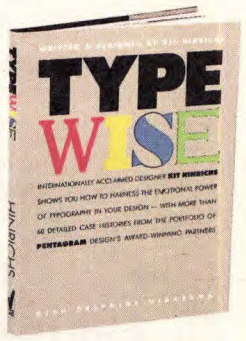
#1067
On Stone
by Sumner Stone
Foreword by Jack Stanffacher



Although only typefaces designed by Sumner Stone are shown, this book explores a wide range of problems from design of books, periodicals, signage systems and interactive displays, corporate identity programs, promotional material, and personal uses. There is also a section on typography as art. The solutions employed here provide invaluable information about the use of typefaces in general.

120 pages. 10" x 13". Illustrated. Hardcover.
#1067
$34.95, U.S. $39.95, Canada.
Elsewhere, $46.95.

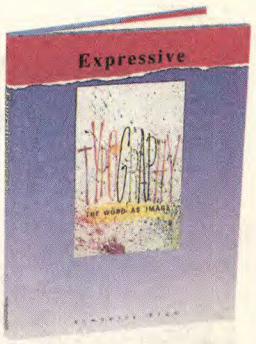
#1066
Typewise
by Kit Hinrichs
with Delphine Hirasuna



Typewise focuses on the emotional power of typographic design rather than technology and how-to's. Kit Hinrichs of Pentagram with Delphine Hirasuna present over 60 detailed case histories of award winning typographic design, making *Typewise* stimulating to read as well as exciting to look at, spread after spread. There's no other book like it—it is extremely practical with a sharp inspirational edge.

160 pages. 9" x 12". Hardcover. 250 color illustrations.
#1066
$39.95, U. S. $44.95, Canada.
Elsewhere, $52.00.

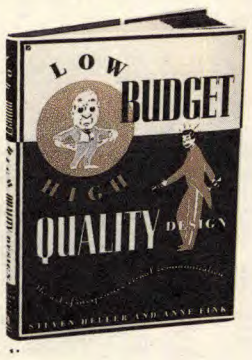
#1068
Expressive Typography
by Kimberly Elam



Visual effects using typography can be highly creative and evocative, as this beautifully illustrated book demonstrates. *Expressive Typography* is a collection of inspired and inspiring graphic design work of the past century, providing new, insightful connections between the work of contemporary and historically important design demonstrating that there is much more to typography than mere typeface selection.

165 pages. 8¾" x 11¼". Illustrated. Hardcover.
#1068
$32.95, U.S. $37.95, Canada.
Elsewhere, $45.00.

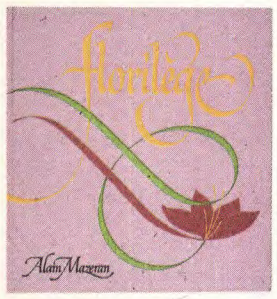
#1063
Low Budget/High Quality Design
by Steven Heller and Anne Fink



With troubling economic times facing us, this is a timely addition to our roster. Unlike many other design books, Heller and Fink reveal valuable information on each project's purpose, budget and resources, with an occasional statement from the artist; thus making this book more of an actual tool than simply a source of visual stimulation.

160 pages. 8½" x 11".
Hardcover. Illustrated.
#1063
$35.00, U.S. $39.95, Canada.
Elsewhere, $47.00.

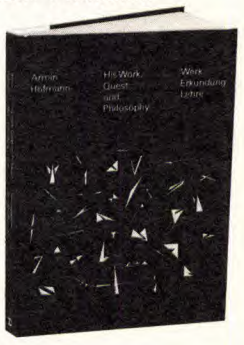
#1004
Florilege
by Alain Mazeran



Florilege presents 86 calligraphic treatments in nearly every medium one can imagine, interspersed with striking floral photography by Michel Viard. An unusual hardcover is a display in itself. Even the endpapers are a joy.

10⅞" x 11¾". Illustrated. Hardcover.
#1004
$80.00, U.S. and Canada
Elsewhere, $84.00

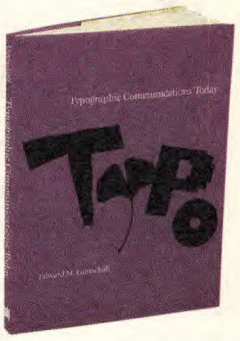
#1064
Armin Hofmann: His Work, Quest and Philosophy
edited by Hans Wichmann



This volume presents the collected works of Armin Hofmann. With 11 color and 187 black and white illustrations, notes and commentaries by Mr. Hofmann himself, as well as a number of his renowned colleagues, this book will be an incentive to rising generations to return again and again to the central issues of graphic design.

223 pages. 11" x 7". Hardbound.
Illustrated. English/German text.
#1064
$54.00, U.S. $59.95, Canada.
Elsewhere, $65.00.

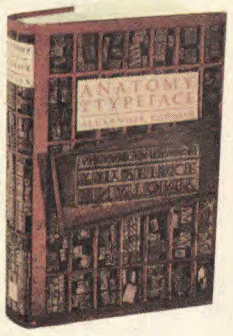
#1024
Typographic Communications Today
by Edward Gottshall



Here is a critical review of the past century of typographic design all over the world. Full alphabets of over 200 twentieth century typefaces are shown, and a major section is devoted to the effects of computer and laser technologies on what designers do and how they work.

256 pages. 10¾" x 14¼". 900+ illustrations, 500+ in full-color. Hardcover.
#1024
$55.00, U.S. $59.95, Canada.
Elsewhere, $67.00.

#1059
Anatomy of a Typeface
by Alexander Lawson



Anatomy of a Typeface is Alexander Lawson's second investigation of typographic classification and evolution. In this expanded study, Lawson documents 30 typestyles with generous narrative on their principal designers and chronologies. A must-have for all typographers!

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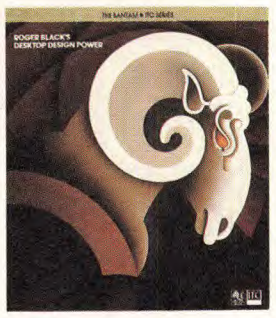
Foreword by William Herst



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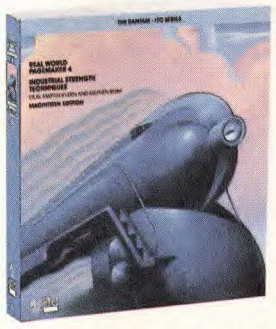

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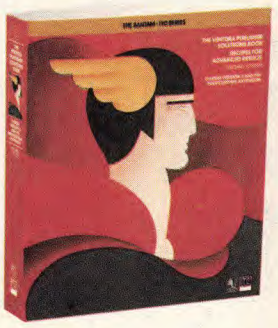

This book is written and designed for the professional who needs instant, step-by-step, concise information without the time-consuming searches required by traditional books. The material is current with Ventura Publisher 2.0 (and Professional Extension) software for IBM PCs, PS/2 and compatibles.

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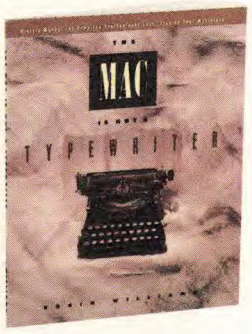

Ms. Williams shows how to make copy look typeset, not typewritten, and explains typographic standards and terms such as widows, orphans, kerning, leading, font and style choices (as well as the logic behind them). An essential guide to getting the most from your Mac.

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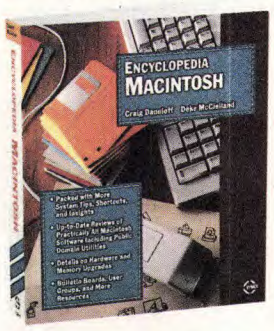

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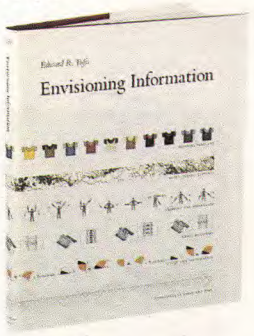

Edward Tufte's newest book is a stunning display of the classics of information design. Revealed here are design strategies for enhancing the dimensionality and density of portrayals of information.

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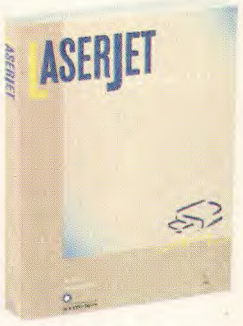

A fantastic resource for LaserJet users, learners, dealers, and trainers. Describes the various models, explains the control panel, how the LaserJet thinks, handling of fonts, different kinds of graphics, publishing software spreadsheets and databases, programming and more. An invaluable users manual.

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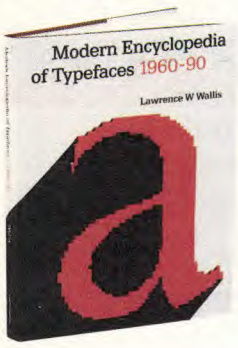

This exciting new volume is an essential reference book for all the principal type designs introduced specifically for the new technologies since 1960. There are nearly 1200 typestyles exhibited, and a number of indices are also included for ease of reference, including an index of designers, a chronological index, an index of manufacturers and design agencies and an index of alternative typeface names. Designer profiles and a bibliography are also included.

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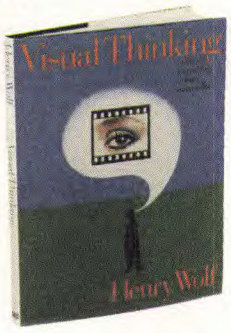

Henry Wolf is one of today's foremost photographers and art directors. In this book, he reveals the variety of creative methods he employs to produce his outstanding visual images.

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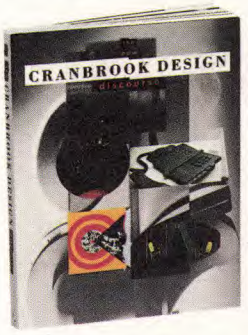

The New Cranbrook Design Discourse is a look at the last decade of design as well as a look ahead from one of America's most respected and influential design schools. Showcased is the best in graphic, product, furniture, and interior design produced by students, faculty and alumni of Cranbrook throughout the '80s. Essays by Roy Slade, Neils Diffrient, Hugh Aldersey-Williams and Lorraine Wild explore a variety of topics.

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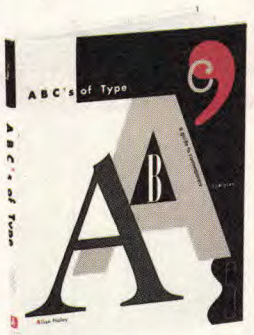

"Attributes, Background, Considerations for Use." Using typefaces to communicate graphic messages is what typography is all about. When is a given typeface appropriate, how did it and other typefaces evolve, and how to best use a particular typeface, including tips on mixing typestyles and overcoming a type design's inherent drawbacks are among the issues addressed.

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Over the last 100 years
type has been forged from
molten lead, exposed on film,
drawn by laser beams.

Through it all
there's been a way to recognize
an honest face.

Linotype
LIBRARY

This is the story of how Fairfield became the latest addition to the Linotype Library.

It begins in Brooklyn.

ABCDEF

Border design by R. Rudzicka.

The year is 47 B.P. (before PostScript).

There was a time when "postscript" meant just one thing: P.S. It was a handy way to add something to a letter, even if you'd already signed it.

In those innocent days, parents worried about kids spending too much time listening to the radio. Trolley cars still rattled past Ebbets Field. And hot metal had nothing to do with rock and roll, and everything to do with setting type.

It would be almost 50 years before Adobe® would license the Linotype Library®. And the two companies would begin co-marketing the exact same PostScript® fonts.

But on the day in question, in an office lined with glass-front bookcases in Brooklyn, New York, an exciting new typeface design was about to be conceived.

Griffith, Dwiggins and Rudzicka.

C.H. Griffith, Director of Typographic Development for the Mergenthaler® Linotype® Company, had just opened a letter from his friend and associate, W.A. Dwiggins. (As you may know, "W.A.D." is the renowned type designer responsible for Caledonia®, Electra® and other Linotype Library classics.)

The letter urged "Griff" to engage a brilliant artist and engraver named Rudolph Rudzicka to design a new face for the Linotype machine. As Dwiggins was to recount years later,

"I was sure Rudolph would come through with hot stuff if we could start him — He knows his letters to the bone."

Thus was Rudzicka retained. He spent the first five years of what would become a 40-year relationship with the company developing a new typeface. He intended a slightly decorative design with some of the charm of old style faces.

In 1940 the Mergenthaler Linotype Company announced a light version of the new face. It was called *Fairfield*®. A medium weight was released seven years later.

The type you are reading is the new PostScript release of Fairfield. Today, as in the days of its initial appearance, it admirably achieves the goals Rudzicka had set for himself:

"For extensive reading there must be furnished some degree of stimulation and pleasure to the eye, to overcome fatigue and give the eye its due satisfaction...To submerge consciousness of type, all obvious cleverness must be ruled out."

Over 100 years and 2,000 faces.

Fairfield is the most recent manifestation of a 100-year-old tradition at Linotype-Hell. A tradition of commissioning the world's finest graphic arts talent to design worthy new typefaces.

That tradition was already well-entrenched when Rudolph Rudzicka and C.H. Griffith began their collaboration. Over the years it has led to the creation of Galliard, Frutiger, Optima, Palatino, Melior, Glypha, Linotype Centennial, Snell Roundhand and many other timeless type designs.*

In 1984, Linotype-Hell and Adobe entered into an agreement to begin making the 2,000 designs in the Linotype Library available in a common font format for all PostScript devices. To date, fonts for over 1,000 designs have been released by the two companies.

The fonts are identical in every respect.

Because Linotype-Hell designers now work with Adobe-licensed tools, Fairfield and all other Linotype Library fonts perform flawlessly in any PostScript environment. And because Fairfield was developed by Linotype-Hell, you can be sure it's an *honest face*, faithful to Rudolph Rudzicka's original design.

Over the past year Linotype-Hell type designers, led by Alex Kaczun, have been hard at work editing and expanding the original Fairfield design. Today we are happy to release the new Fairfield for PostScript. A four-weight series of 20 fonts, including italics, small caps, old style figures, italic swash caps and an element unknown in the years B.P. — the caption font.

A Linotype-Hell innovation, the caption font is a design element that exists somewhere between roman and italic. It enables the graphics designer to add a textual change to captions while maintaining the "color" of the roman.

Linotype LIBRARY

Honest faces.

Posters, specimen sheets and more.

Linotype-Hell has prepared a type poster and sample sheets to share with you the beauty of our newest type family. We would be pleased to send you free copies. Just call:

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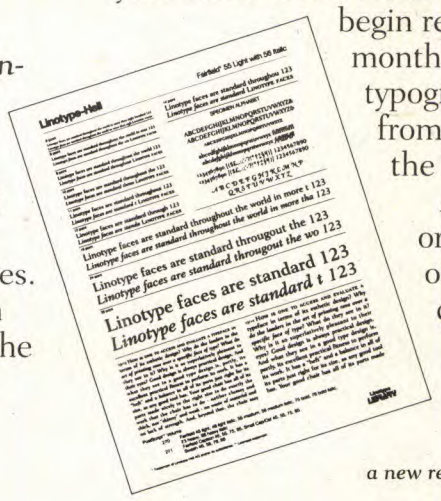
When you call, you can also add your name to our mailing list to begin receiving monthly mailings of typographic information from the Linotype Library, the home of *honest faces.*



And, of course, if you are ready to order PostScript fonts of Fairfield — or any other PostScript typeface — call the toll-free number for the Linotype-Hell Authorized Business Partner nearest you.

This ad was typeset entirely using the Fairfield family, a new release from the Linotype Library.

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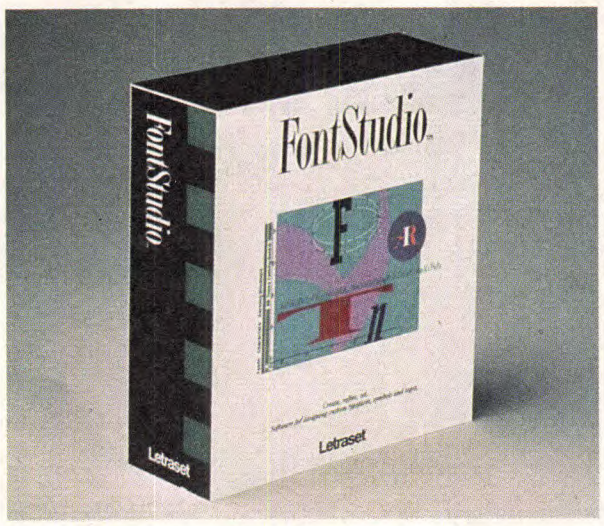

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